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ABSTRACT

This handbook provides information and forms for conducting successful public relations activities for vocational education. Chapter 1 discusses the importance of planning. The research, consultation, objective, and plan design phases are covered. Chapter 2 is an original discourse on communications theory with identification of crucial elements for effectiveness, including media selection, context considerations, elements that add feeling, and motivators. A basic guide on using and preparing news releases and a short primer on media relations are provided in chapter 3. The fourth chapter is a comprehensive guide on preparing effective brochures. Measuring writing effectiveness is also considered. Chapter 5 presents basic principles and proven techniques in using displays, posters, and sign devices to promote programs. Chapter 6 lists special events with promotional value and discusses actual techniques for setting them up and conducting them. The special opportunities and pitfalls of talk shows are addressed in the next chapter. Use of public service announcements is also considered. Chapter 8 is an annotated listing of helpful books and periodicals. (YLB)

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Communication by Design
A Public Relations Handbook

Illinois State Board of Education

Adult Vocational and Technical Education

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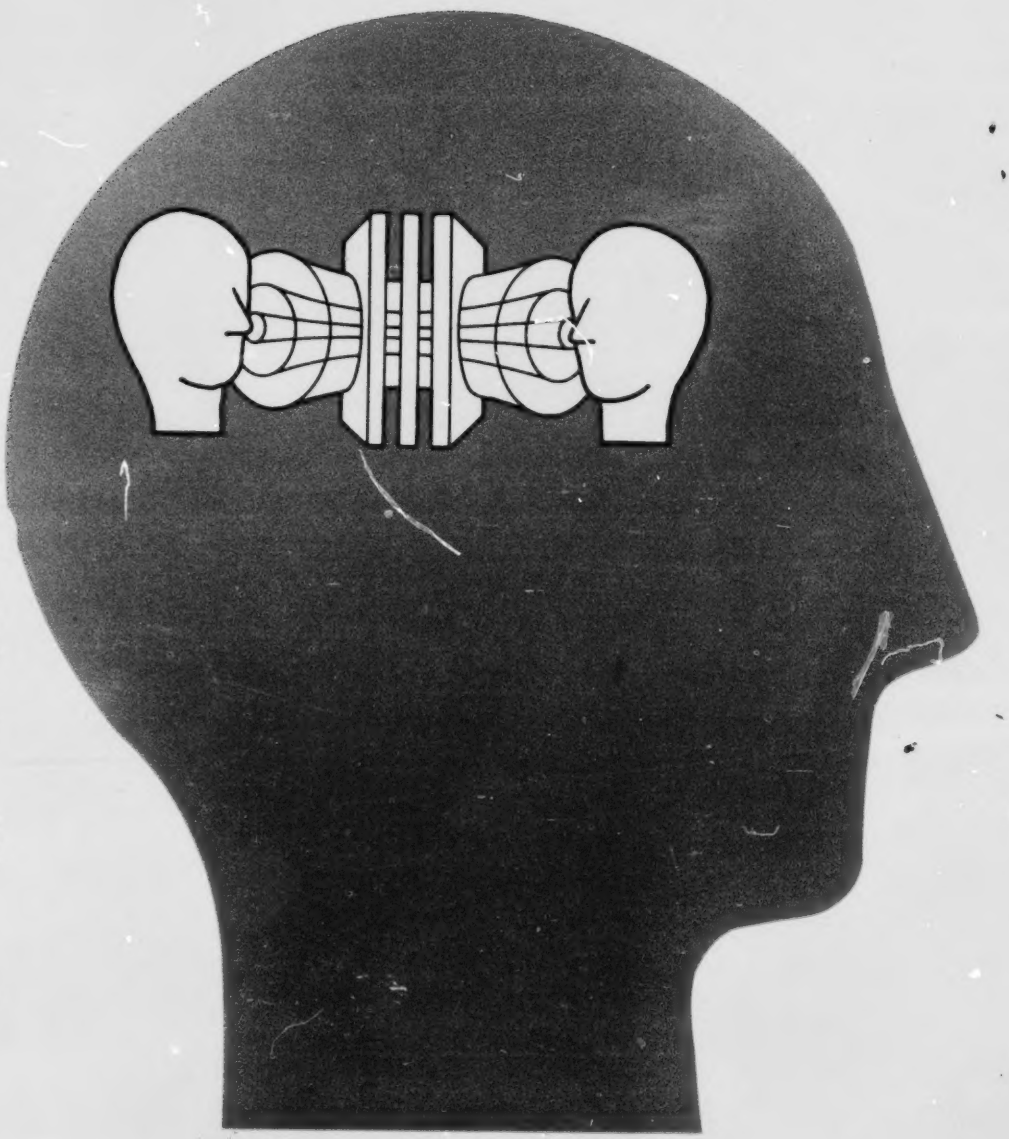

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Introduction

Why play the "PR Game"? What specific benefits do you get from effort spent on public relations activities? Is it simply a matter that you must because somebody demands it of you? Or are there advantages to be gained for you, as an individual advocate of vocational education? Or simply as an individual human being?

We have used the oft-heard label, "The PR Game" to make a point. Public relations is a learnable craft, and one which is quite enjoyable. This is why there have *always* been many more applicants for work in this field than there are jobs. We hope this handbook makes this quest a truly pleasant journey for you. Mastering the art of public relations is a mountain none of us ever conquer, but the climb toward the summit can be the most rewarding part of your professional life.

A major reward will be that of seeing the image of vocational education improved in your area. Seeing people become aware of the good things voc-ed is doing, and give credit where it is long overdue. Seeing your programs become regarded as an essential, integral part of education for America's future. You can make this happen.

Written and Designed by
ComUnigraph Incorporated
Springfield, Illinois

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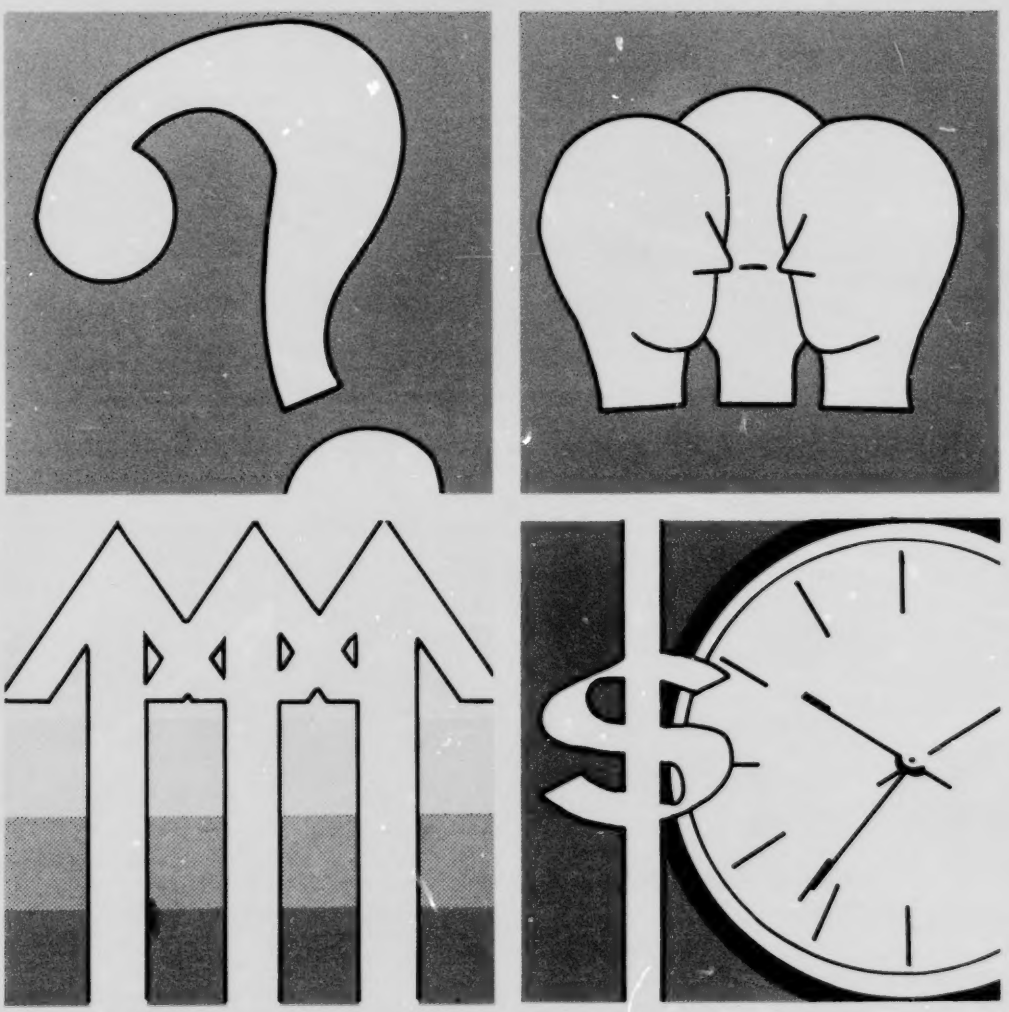
1

Planning: The Place to Start

A brief presentation on the importance of planning in a local program.



You've probably heard already, from someone who "knows", that public relations effort is wasted. They've tried it. They issued news releases, sent press announcements of new staff or programs, even published articles in journals, and no impact on their program was achieved. Clearly PR is a waste of time, effort and money. And usually they're absolutely right . . . at least in terms of their experience. Commonly these "experts" have been willing to use the tools of public relations, but unwilling to invest the time needed to establish a comprehensive plan.

PR works through consistent, cumulative effort. Its greatest dividends are paid after repeated attempts. So if you're not determined to work through the early activities when results will be minimal, you're best advised to forget it. Only rarely will your efforts be blessed with immediate and gratifying results. Your enemies: ignorance and apathy, are rarely felled by a single blast. They are worn down by a timed series of repeated blows.

Before you formulate objectives for the journey ahead, you must know where you are! You're concerned with a number of "publics" whose goodwill is important to your success. You need to know what must be done to meet each public's definition of a worthwhile activity. You want to know what each of your publics admires and believes about you now. You want to know what each would require of you before they would take action in your behalf.

Research Phase

Begin with an analysis of your student group which seeks vocational education. Why do they do so? Are they growing in number or shrinking? Why? What do they want as voc-ed students? What do they presently believe about your programs, and how committed are they to these opinions? Do they care enough about them to take action? Do they praise or criticize?

By dismissing assumptions and performing this analysis, you can know the state of vocational education's relations with these student clients. The same type of analysis, conducted in an organized survey approach, can be used with each of your publics (educators, parents, businessmen, political leaders, legislators, etc.) Then you know the current importance of each public, what its members think of voc-ed activities locally, and whether these opinions are based on fact or fiction.

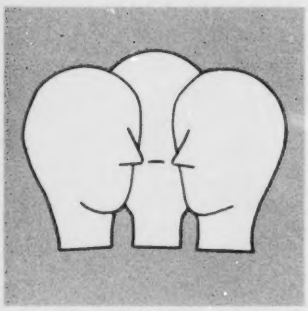
Using the results from these research surveys, a report should be prepared which addresses each public. This should list concisely factors such as the public's size, importance to voc-ed, current regard for voc-ed, and perceived strong and weak points.

Resources

1.1
Sample Program Assessment Questionnaire

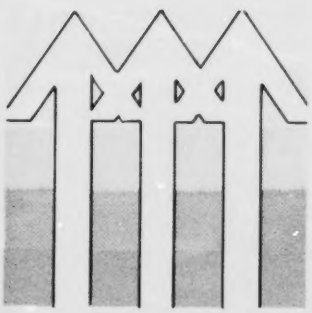
1.2
Sample Image Audit Report

This plan should list opportunities and concerns, ranked in a descending order or priority. It should list possible objectives indicating pros and cons for each.



Consultation Phase

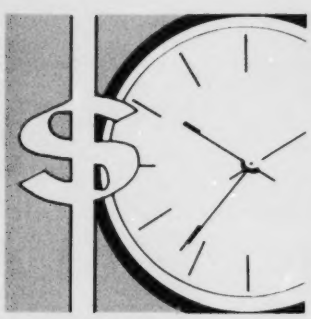
Conclusions from this report should be drawn *only* after this data is shared with a local Advisory Committee. If you have personally gathered and organized this data, and you proceed to formulate conclusions, they could be erroneous. A committee should review the report's content and challenge its accuracy and completeness. Then move to an assessment of prior efforts and current activities. Even informal or unintended communications should be analyzed. This could lead to suggestions for changes, additions and deletions.



Objective Phase

Then *you* should turn these conclusions into specific objectives. Committees don't design programs well, so plan to do this as a solo activity, or use one or two colleagues as helpers. The overall public relations plan should be established for a one-year and five-year period - and should contain the first-year objectives established for each of your publics.

1.3
Sample PR Plan Format



Plan Design Phase

Now you are ready to consider specific activity approaches to be taken, cost, resources and time needed, and the process to evaluate results. Once these elements are added, you have the foundation for a good structure of activity.

1.3
Sample PR Plan Format

Your public information plan should be monitored closely, and reviewed with your Advisory Committee annually. This monitoring involves a number of concerns. First, consider changes in circumstances affecting, or likely to affect, any of your publics. Have some of them shifted, in attitudes or importance? Then assess your progress toward your stated objectives. Cost vs. impact of various program elements should be evaluated. Now you're ready to extend your five-year plan and prepare next year's objectives. Your long-range plan and your annual plan should be a living, growing instrument which always reflects current realities.

1.4
Check Points for PR Program Planning

This is the first, the most crucial key to successful PR activities. Don't let your planning become something informal that exists only "in your head". Some sad experiences have proven this simply isn't enough to ward off the ever-present temptation to launch one-shot efforts with high hopes and low chances for success.

Summary

Before taking even the first small step in public relations activity, take time to plan. Failing to plan is planning to fail. Use these keys to good PR planning to program your efforts for success.

1. Don't attempt to reach the world. Break your world into specifically identified publics, and consider each of them separately.

2. Don't fly by the seat of your pants, because there are trustworthy instruments to guide you more surely. The efforts required to dig, ask, examine, challenge your assumptions, and test your hypotheses are definitely worthwhile. Invest these efforts in your own success, and you'll reap good dividends.

3. Test your research conclusions on an Advisory Committee. Members of a good committee can give you worlds of helpful information on the image of vocational education among your publics.

4. Take time to create a five-year plan with concrete one-year objectives. This maintains the long-pull perspective and helps avoid many errors. Address each public's circumstances in this plan, and generate objectives for each of them.

1.1

Vocational Education Program Assessment
Instructions/Directions

The assessment form which follows is prepared for photo-reproduction, as a tool which will enable you to prepare an Image Audit. Its ten questions are designed to secure signals concerning the opinions and the feelings held by those who have, and have not had actual experience with your programs. It will also indicate the relative strength of these feelings and opinions, and show you what portion of your potential audience is potentially prepared to commit something of value to the support and/or enhancement of your programs.

Ideally, this form should be distributed to a wide segment of your audience, with the purpose of building your program plan on accurate, objective awareness of your starting point. This accuracy is heavily dependent upon sample size, as you know. To reach a 90% probability that your responses reflect community attitudes with a ±5% error margin, your total sample must contain approximately 300 respondents. As the number drops below this, your accuracy drops more rapidly than your sample portion. Securing 10-20 responses from any tabulated group gives you results which are virtually meaningless.

This form should be distributed with a cover letter and return envelope (hopefully stamped and self-addressed), with some incentive appeal offered in the letter. Promise to do something worthwhile with this data, maybe including an offer to share results with certain groups. An approach which will secure much better returns would be a personal distribution and collection at a public gathering. If this approach is taken *be sure* you do not combine this process with any verbal presentation on your programs. If you have just sold an audience on yourself, your dedicated and diligent efforts, etc. they will be reluctant to tell you anything negative. Your response from the same group would be different a week later, and the results you have obtained are suspect.

Vocational Education Program Assessment

This questionnaire is not connected in any way to the process of student admissions, selections of employers for placements or cooperative programs, etc. It is simply a tool to help us determine the level of understanding you may have of our programs, and your feelings about them. Your name or identification is not needed, but your honest, thoughtful answers will help us plan better programs in the future. Thank you for your assistance. Please mark an X in the spaces which indicate your opinions.

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
1. Local vocational educational programs are well planned to meet the realities of the local job market.	☐	☐	☐	☐	☐
2. These programs are presented in adequate facilities	☐	☐	☐	☐	☐
3. The instructional materials and supplies are adequate	☐	☐	☐	☐	☐
4. The ability and presentations of the instructors are adequate	☐	☐	☐	☐	☐
5. Completion of these programs are instrumental in helping students secure employment	☐	☐	☐	☐	☐
6. The information provided about these programs is adequate	☐	☐	☐	☐	☐
7. Student placement assistance upon program completion is adequate	☐	☐	☐	☐	☐
8. These programs are needed to support our area's economic needs	☐	☐	☐	☐	☐
9. These programs should be expanded	☐	☐	☐	☐	☐
10. I would support the expenditure of additional tax dollars to expand vocational education programs	☐	☐	☐	☐	☐

	Student	Parent	Educator	Employer	Government Worker
11. I am a	☐	☐	☐	☐	☐

	Very Positive	Positive	Have had None	Negative	Very Negative
12. My experience with vocational education has been	☐	☐	☐	☐	☐

1.2

Image Audit Compilation Report
Instructions/Directions

This tabulation form is also ready for photo-reproduction. It can be used to assess the responses to the Program Assessment instrument (Resource 1-1) from any given sub-group, and also from your total audience group.

As you note total raw scores of responses to each item, you may calculate % scores for easier comparison. To tabulate the mean response for each item, multiply the number of responses received for each ranking x the numerical value of that rank, i.e. 4 in "uncertain" x 3 = 12. Accumulate all the arithmetic products from this process, and divide the cumulative total by the number of responses for the item. This tells you where your respondents fall as a group on each item.

Interpretation of the data generated is a challenging undertaking. This is where the assistance of your Advisory Council will be most helpful. The more you challenge and stimulate its members, the better. Encourage them to question and qualify the data with experience and observations of their own, share assessments of the meaning and importance of the item scores, and suggest revisions of the group profiles, problems and opportunities. While you will probably choose to generate an initial set of potential activities, with respective advantages and disadvantages, their additions and comments should be valuable.

Matching identified perceptions, problems and opportunities with program goals, objectives and activities will take you into the process generated by the Public Relations Program Plan (Resource 1-3). The jump from problems and opportunities directly to proposed activities is used in this instrument because advisory groups are reluctant to engage in careful, step-by-step planning. They will typically become impatient with any efforts to formulate goals and objectives with any care, so it is more realistic to focus first on activities, then to subsequently use those proposed activities which support logical goals and objectives, and overlook those which do not.

Image Audit Compilation Report

Survey group _____ Group's Local Population _____

Group Influence & Importance Rank: Very high High Neutral Low Very Low

Total Survey Group Size: _____

Image Audit Item Scores and Arithmetic Ranking:

Item	Strongly Agree (5)	Agree (4)	Uncertain (3)	Disagree (2)	Strongly Disagree (1)	Mean Response Rank
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						

% of Group Respondents basing assessments on experience _____

	Very Positive	Pos.	Negative	Very Neg.
% of Respondents ranking experience as:				

Profile description of this group's assessment of local vocational education programs: _____

Problems and opportunities indicated by this data and other observations of this ("public") group: _____

Potential PR Program Activities	Advantages	Disadvantages

1.3

Public Relations Program Plan
Instructions/Directions

The ideal PR plan focuses on the immediate future, but still retains a view of the long pull, for a sense of perspective. The following instrument encourages the adoption of general goals, which can be concisely stated, for each of your major publics. These are five-year program goals which identify the long-range movement you want to achieve with each group. Some of these should involve behavior change, or your vision is probably too limited. Behavioral goals would include those such as:

- Improve registration in voc-ed programs from 12% to 22% of 9th graders.
- Attract 10% more parents to each year's voc-ed fair, compared to prior year.
- Increase coop employer participants from 14 to 30 within five years.
- Secure some form of program involvement by x local legislators by 19_____.

Attitudinal goals might reflect a desire to improve a certain score on a re-survey of some groups using the Program Assessment instrument at some determined time. Information goals might involve a determination to place a certain number of news stories per year, distribute an informational flier to a certain percentage of area households, etc.

Annual program objectives should be more specific, stated in measurable terms, time-bound, achievable in one year or less, and capable of evaluation by a pre-determined standard. These should obviously support your long-range goals, and address problems and opportunities identified in the image audit. An exemplary objective, tied to the first goal stated above might be:

Activity Description: Prepare a small flier on voc-ed programs, and mail one to each 8th grade student in the district.

Resources Needed: Names from district office, with addresses. Approval of building principals and superintendent. Students who will provide testimonial copy.

Budget Needed: $290 including postage.

Anticipated Completion Date: Mailed by April 1.

Evaluation Measurement Standards: Next year's 9th grade % enrollment in vocational education will improve from 12% to 16%.

Public Relations Program Plan

Five-year Program Goals for Each Public (Consider each group's population size, importance and influence, present perceptions & attitudes, etc.):

Students

1. _____
2. _____
3. _____
4. _____
5. _____

Parents

1. _____
2. _____
3. _____
4. _____
5. _____

Educators

1. _____
2. _____
3. _____
4. _____
5. _____

Employers

1. _____
2. _____
3. _____
4. _____
5. _____

Government Officials

1. _____
2. _____
3. _____
4. _____
5. _____

Program Objectives for the Year _____

Activity Description _____

Resources Needed _____

Budget Needed _____

Anticipated Completion Date _____

Evaluation Measurement Standards _____

Activity Description _____

Resources Needed _____

Budget Needed _____

Anticipated Completion Date _____

Evaluation Measurement Standards _____

Check Points for PR Program Planning

The final responsibility for planning and executing a long-range public relations program rests with you. These check points will help judge an existing program or initiate a new one.

1. In planning a public relations program are you careful to:

   ____ a. Allot an equal amount of time to planning and instructional presentation of your program?
   ____ b. Involve staff in planning, preferably through a committee of teachers and non-teaching personnel?
   ____ c. Tailor a program to meet your community's unique needs and characteristics instead of adopting some other school's program?
   ____ d. Keep the plan simple, and on paper, so that it is easily understood and operable?
   ____ e. Move slowly, not stirring up community and staff suspicion?

2. Do you indicate the importance you place on good public relations by:

   ____ a. Your own attitude, actions, and time devoted to this area?
   ____ b. Providing the time, materials, and facilities needed to carry out their responsibilities?
   ____ c. Assuming responsibilities for all activities that can best be handled through the school?
   ____ d. Developing policies, rules, and procedures that promote good public relations?

3. In working with community do you:

   ____ a. Conduct a continuous survey of its needs and attitudes?
   ____ b. Keep people regularly informed on all phases of the program? Successes and problems?
   ____ c. Provide channels for school-parent relations?
   ____ d. Enlist the assistance and cooperation of community organizations?
   ____ e. Maintain regular contacts and flow of information with the local newspapers, radio, and TV stations?

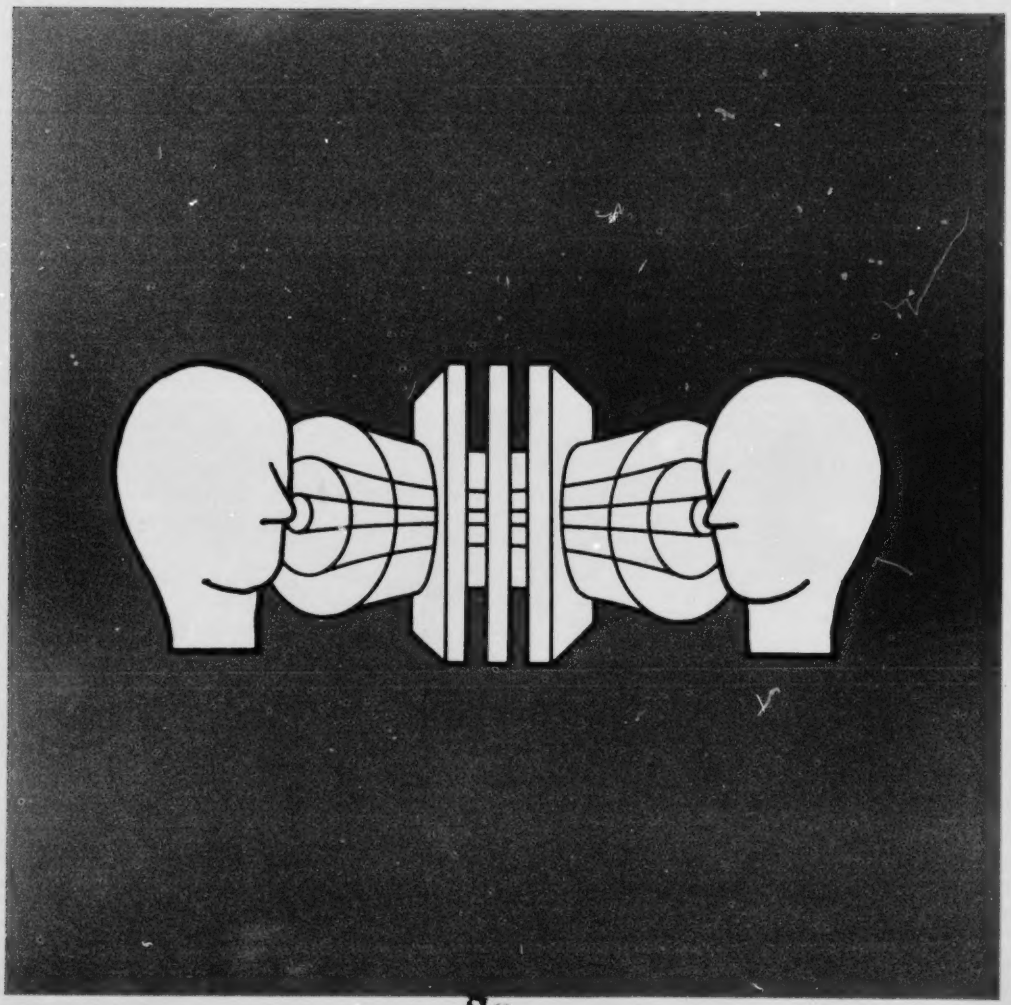
Suggested Communication Calendar

Time	Action
Summer	Make overall PR Plan & Annual Objectives Develop Slide Presentations Design Brochures Write Speeches Visit radio & TV stations and newspapers Develop student handbooks Plan career guidance week
Aug.-Sept.	Make presentations to internal publics Begin Program Assessment Research
Oct.-Nov.-Dec.	Attend Regional & State Workshop Implement Career Guidance Week Program
Jan.-Feb.-March	Make presentations to External Publics Interim Evaluation - check to see if your PR plan is working
April-May-June	End of Year Evaluation and complete Program Assessment Report to Advisory Council
	Recycle

2

Laying the Foundation

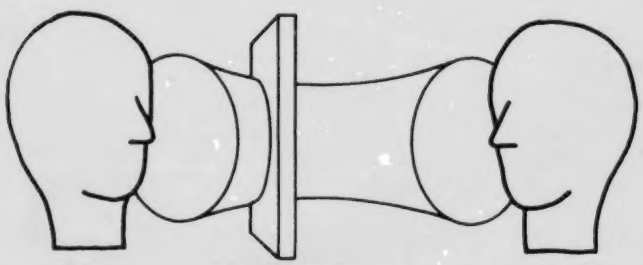
An original discourse on communications theory, with identification of crucial elements for effectiveness.



When you accepted the public relations challenge for vocational education in your community, you became a practitioner of an ancient craft. Your concern is not to function simply as an impassionate chronicler of events, but to present a message conceived to achieve a pre-determined objective. Ideally, you want your words and images and actions to move certain publics to action.

This significant undertaking demands considerable skill in communications. Many campaigns are implemented with great technical skill, yet somehow manage to waste thousands of dollars, make dedicated enemies for their cause or product, and succeed only in giving public relations a bad name. All you have to do is ignore some basic realities of communications and human nature, and you're on your way to disaster.

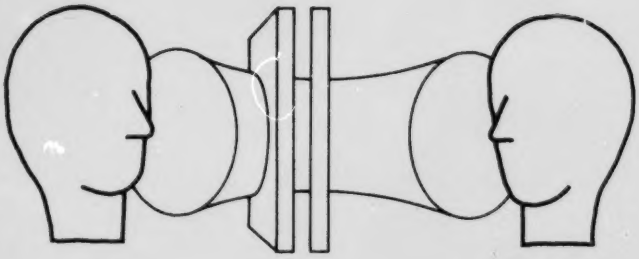
As the companions of the fictional "Music Man" admonished, "You gotta know the territory!" You must do more than a quick brush over the situational analysis before you start, and beware of making any assumptions concerning five critical variables which we'll discuss and illustrate. If your communication is to achieve the results you desire, it must pass through three "screens" and contain two "people movers." If you don't make it through the "people movers" you have minimal hope that your communications will achieve *any* action objective.



First, let's look at the screens. Number one is the medium you select. Brochures can be discarded unread, radio transmission can be garbled, and TV images can be grossly distorting. Remember the last time you saw a public official say something perfectly sensible on TV, only to be defeated or embarrassed because he *looked* unsure, or a little sneaky? Somebody failed to get a conceived message through even the first of these screens.

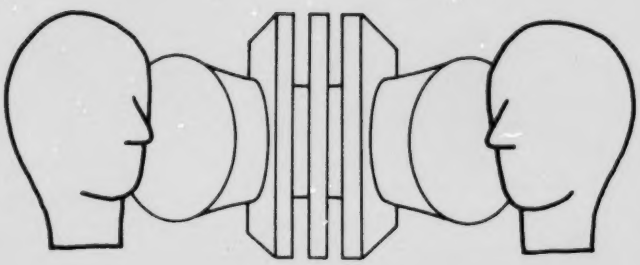
Resources

2.1
Media Selection Guide



Screen number two is context. Remember the pain which candidate Jimmy Carter brought to his 1976 campaign with an interview in PLAYBOY. It didn't matter much what he said . . . he was dead from the start. Your message is surrounded by a network of circumstances which boost or kill effectiveness. If it comes to the wrong place, in the wrong time, or to an audience which is in the wrong mood, you're spinning your wheels. If it is surrounded by a supportive environment, the battle is half won.

2.2
Context Considerations Guide



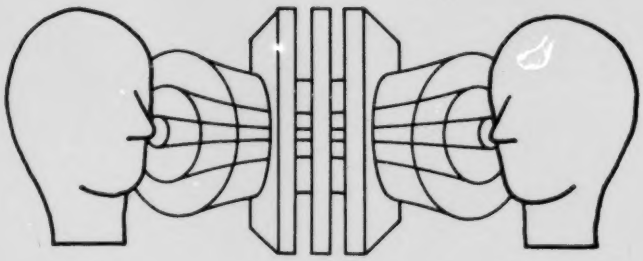
The final screen is a little device we all employ called selective perception. None of us enjoy receiving messages which contradict facts which we "know to be true." This is a circumstance which gives us a queasiness called cognitive disonance, and we strenuously avoid it. Show me the smoker who is objective about data which insists that smoking causes cancer. We just don't hear, don't remember, don't accept many of these discomforting assertions which come our way. Research consistently shows people remember statements supportive of their bias on political, racial or social issues, and tend to rapidly forget those statements which oppose their previous beliefs.

When we use our medium of choice effectively, place our message in the right context, and carefully avoid a conflict with audience prejudices . . . we've got a fighting chance that the *conceived* message we send will match the perceived message our audience receives. When this occurs, we've altered, created or reinforced an opinion, but people don't act out opinions under normal circumstances. Achieving a behavioral objective requires us to convert opinions into attitudes, and attitudes into actions. This happens when we're careful to include the people movers: feelings and motivation.

2.3
Elements That Add Feelings

2.4
Motivators You Can Use

We all hold opinions on matters about which we care little, one way or the other. We also have attitudes which may be quite strong on matters we've never tackled with any action. We may not know what to do, how to do it, or believe our actions will generate impact. We may simply be inactive because no one has ever asked us to get involved. Reasons are myriad, but results are the same. Nothing! When nothing happens someone typically wonders where the money went, and you are frustrated and discouraged. You can avoid this pitfall on most projects if you remember to include some motivators in every communication.



Your message is transmitted through the screens of medium, context and selective perception. Its obvious outer ring expresses content ideas. Inside is a feeling component, and buried even more deeply are motivators which imply or specifically request actions which fulfill your objectives.

When you deal with each of these, you've covered your bases and usually have laid a sound foundation for a simple news release or a multi-faceted promotional program. As you assess attempts at communications, you'll find many examples of costly programs which ignore some of these foundation variables completely. These cardinal elements are incredibly easy to overlook, and never easy to control. But if you get to know them and respect them, they'll become old friends.

Summary

Start your approach to news media relations with a healthy respect for fair exchange of values, and add these techniques to insure your results:

1. Do everything you can to make editors and news directors respect and trust you as a news source.

2. Go the extra mile to make your message as broad as possible in its appeal. Become a hard-headed realist in assessing reader and viewer interests, then move accordingly.

3. Use your imagination to invent and create events which broaden appeal and interest. Use children, animals, athletes, beauty queens, notables, and crazy stunts which make a point. When they fit they get you more inches, better placement and more respect from the press.

4. Use the same basic data for all media, but tailor your backup for radio and TV. Radio folks are looking for interesting people to interview, and TV cameras need ACTION. Look for the sights and sounds they seek, and offer them along with your release.

5. Become a friend raiser for vocational education by avoiding "puff" stories, learning to see the world as journalists see it, and cautiously avoiding criticism or pressure tactics. Help the press do their job and they'll help you do yours!

2.1

Media Selection Guide

INSTRUCTIONS: Before you select any communications medium for the message you have formulated, you may find some helpful reminders by scanning this selection guide. Media are not listed in order of common frequency of use, so you may want to check the entire list before making your final selection.

Medium	Advantages	Disadvantages	Special Problems & Cautions
Print Media:			
Simple fliers	Low cost	Impact is minimal	Keep design & copy clean & straight forward
Bulletins	Low, low cost; create urgency	Can easily be over-used	Distribution channel should be prompt
Brochures	Great flexibility and impact	Require good copy & design input	Professional execution is almost a must
Signs & posters	Flexibility, controlled exposure	Cost high, distribution is troublesome	Keep them clean, concise, simple
Broadcast Media:			
Radio announcements	Powerful, create urgency	Are hard to get placed on air	Be sure information is clear and concise
Recorded PSA's	Very powerful if they're done well	Costly, hard to get placed on air	Professional execution is almost a must
Radio talk shows	Personal, live, good on feelings	Require good voice & speaking skill	Know your audience & potential questions *well*
TV announcements	Very powerful	Very hard to get	Use sparingly and provide complete info
Televised PSA's	Extremely powerful	Quite hard to get good placement	Must be professionally prepared
TV talk shows	Very powerful in good time slots	Require good talent & preparation	Don't send amateur speakers; these can backfire
Feature news shows	The "best" if they're prepared well	Require immense work or cost	Produce "good TV" or don't do it at all
Press Releases	Very low cost, very powerful	Can be used only for real news items	Don't bore media editors with "puff" stories
Presentations & Special Events:			
Club talks, slide shows	Good personal, two-way communication	Requires much effort	Hone presentations, under criticism, for interest
Tours & open houses	Best of all for those you get out	Requires much, much effort	Watch the details, traffic flow, etc. & add flair
Fairs	Absolute tops when they are combined with tours. Super powerful	Requires great effort and a talent for showmanship	Press for every possible attraction, contest, award, donation & promotional device

2.2

Context Considerations Guide

Instructions: This guide is a memory aid to assist you in screening any medium, and the way you use it, for context variants. Check the media you have chosen for these elements which have a powerful effect of boosting or detracting from your impact and results.

Medium	**Context Variants to Watch**
Print Media	Watch distribution and placement carefully. You can't count all exposures as equally valuable, and some may even be undesirable. Your posters and brochures won't get much attention in the midst of many others, so look for individualized display and distribution channels. Reject kindly offers to distribute materials by irresponsible or controversial groups, or through any "throwaway approach".
Broadcast Media	Find out who you'll share your "platform" with. Don't appear on, or subject volunteers to "lunatic fringe" talk shows, or news shows with hostile media people. The risk isn't worth it. More commonly you may encounter overworked and underpaid media hosts, who do not have time to prepare well. Ferret these out by inquiry, and give them concise, written biography, suggested interview questions, etc. An inept host can make a worthy guest sound very bad indeed.
Press Releases	Don't send them to media known to be hostile to your cause, or to protest media. Don't comment or grant interviews to media with tainted reputations or editorial postures antagonistic to important supporters of your programs.
Presentations	Don't appear at clubs or lodges which are questionable, or with others who are controversial speakers. Don't appear on programs dominated by negative issues, such as a meeting which places you after a business meeting where a lawsuit is to be considered. Wait till the smoke clears. Take the time to make sure the room is well ventilated, cooled below 75°, lighted in a manner which accommodates slides or materials used; and that the sound system and projector are operating properly. Monitor your remarks and mannerisms conservatively.

2.3

Elements That Add Feelings

Introduction: This is a listing of elements which, if tastefully and appropriately used, can touch the emotions of your audience and add a "care factor" to your communications. Check your copy and design by scanning this list, to see which of these may fit your circumstance.

Copy & Design Elements	Advantages Provided
Personalization - "as a parent of a teenager, you're naturally concerned about . . ."	Your letters, flyers, announcements, etc. are most powerful when they address specific individuals or target audience groups vs. "Mankind".
Personal Pronouns - "When you arrive, Jan Davis or Bill Fleming will meet you . . . "	Talk to people in direct, conversational and personal terms vs. "Participants arriving will be met by assigned students . . . " and emotions are awakened.
Involvement - "Remember when you were . . . ", "So what?", "Would you really be willing . . . "	Uses wording which forces people to complete sentences, answer questions and interact with you vs. pat, complete, self-contained statements.
Anecdotes - "Saturday our neighbor's son, desperate in his futile job search . . . "	Interest and emotional commitment are enhanced when you can make a point by interesting example instead of a declarative statement.
Warm Colors - Reds, yellows, warm earth tones, etc.	Stimulate involvement and response of emotions much more than cool blues, greens, etc.
People Action - Photos of people in candid action	Rooms, machines, objects can be enlivened with feelings by including people in natural activities.
Body Parts - Close-ups of hands, facial expressions, etc.	Zooming in from the whole person to a part often tells a more vibrant story.
Children & Animals - Careful, tasteful photos & illustrations	For stronger responses, consider putting a child in the action, using a symbolic animal, etc.
Visible Empathy - Replacing sterile, journalistic photos with others showing strong interaction between people	Photos of people "doing' can vary tremendously. Those which are candid, showing vibrant flow of emotions are infinitely more powerful than clearly posed shots, or others which may be more natural but still lack empathetic expression.

2.4

Motivators You Can Use

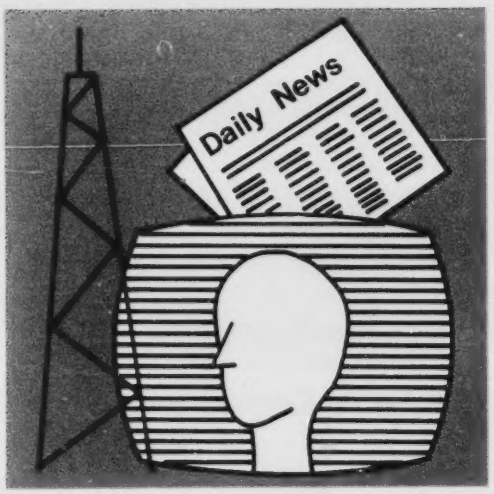
Introduction: If you hope to succeed in securing a desired action response to your communications, the use of motivational elements is crucial. This listing presents techniques ranging from the most subtle to those which are quite aggressive. Employ them cautiously, consistently and tastefully, and your efforts will reap results.

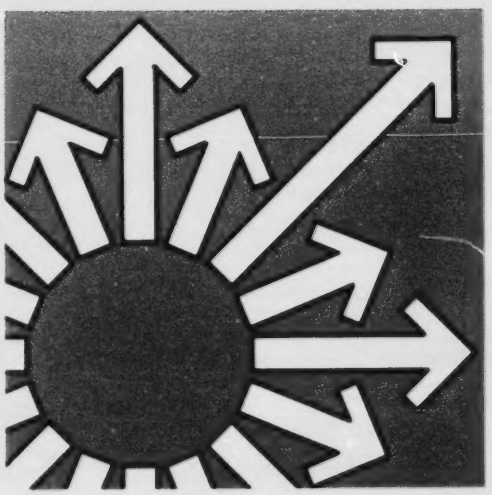
Motivators	**Application Rationale**
Quiz Copy	Question & answer presentations beat didactic material by getting your reader or listener to respond and act. One action leads to another.
Benefit Offers	Strong offers of benefits to be gained are much more motivational than equivalent lists of program features. Translate features into benefits and you'll see more results.
Urgency	Include reasons to respond now (or lose some advantage or benefit) and you'll get more responses.
Games & Contests	Spice up communications with any form of prizes, play, "test yourself" games, anything competitive, and action responses will pick up.
Direct Requests	Go ahead and say, "Register Now" or "Call today" or "Ask your guidance counselor". More frequently they will.
Suggestions & Inferences	When direct requests seem inappropriate, you may resort to, "It's the best decision you'll make this year" or "Consider it!", for an action response.
Self-Interest Appeals	"Don't miss this vital opportunity to explore . . . " or "Don't let the technology explosion pass you by" illustrate an alternative which fosters action without pushiness.

3

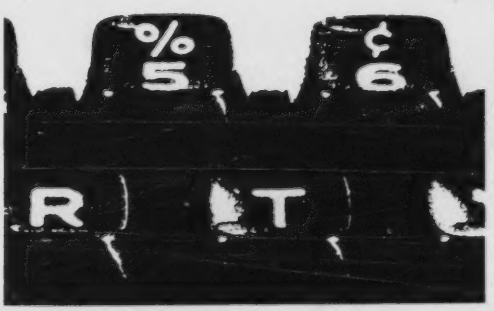
Making News

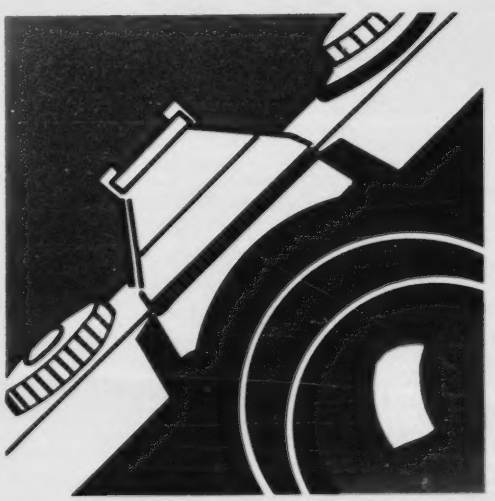
A basic guide on using and preparing news releases, and a short primer on media relations.





FOR IMMEDIATE RELEAS

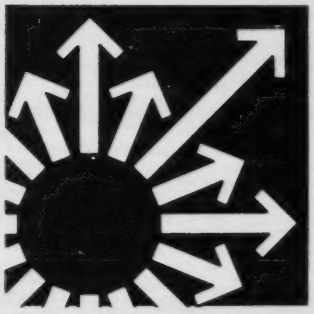




Many experts estimate that 50-70% of all news originates with a news release from someone just like you. In every realm of our society someone has a story to tell and something to gain from its telling. Their activities save the media thousands of hours every day by providing tips, fact sheets, loads of background data, and many fully written stories. This leaves working reporters free to concentrate on the hot, "front page" items or the challenging feature stuff. Even many of these stories are launched by a news release or a sharp PR person who provided the news item and much of the background research.

Your news releases can pay great returns on your time spent if you remember this axiom of exchange. You're not expecting something for nothing when your submissions meet the editors' needs. It's a give and take process, but countless "PR types" attempt to do more taking than giving. So before you write a news release, put yourself in the editor's chair and ask, "Who really cares?" If your answer is, "My friends and I," you're wasting everybody's time.

But what if it is crucially important to you and your friends that this story gets out, and you can't buy space and time to tell your story? That's where true creativity comes into play. If you don't want to abuse your relationships with your editor friends . . . and you certainly don't . . . you've got to package or connect your story with an item which will interest many more people. You find a prominent or interesting person who cares, who has experienced your service benefits, or who can be somehow connected with your story. Then you convince them to do the telling, through an interview, or place them in your story in a dramatic way. Or you manufacture an event.



Did you know America got started just this way?

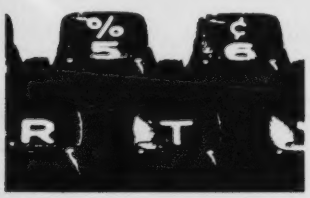
Early colonist zealots who resented British taxation printed some pamphlets and held a series of meetings to stimulate public interest in their convictions. Their efforts flopped. Nobody got excited enough to lift a finger to correct the cited abuses. So they manufactured an event, made sure the media of their day were there to witness it, and now every school child knows all about the Boston Tea Party. The idea of grown men dressing up like Indians and attacking a merchant vessel would have been asinine, except as a staged media event. In this context, however, it became the spark which lighted the fire under thousands of lethargic colonists. It made them revolutionaries!

There are many other approaches to generate human interest in the story which lacks hard news value. Your imagination may win the day, when a routine release would only evoke an editor's response like, "You gotta be kidding", as your release heads for the trash can. When this happens, you've just dropped a notch in that editor's estimation, and you've used up a little of your currency as a valued news source.

But a vivid imagination is usually not the key to becoming that valued news source who gets most of your stuff published and broadcast. The secret is preparation and professionalism. Take the time to really get to know your media. Know the people, know their stuff and their slants, and study the coverage styles they use. Take the time to complete a media reference sheet on every station and publication you'll use. It will be your guide and your disciplinarian.

3.1
Sample Media Reference Sheet for Magazines, Newspapers and Newsletters

FOR IMMEDIATE RELEAS



Eight Elements Which Label You

Then make certain each news submission includes the essential elements of a news release. These are traditionally contained in all releases by knowledgable sources, and the elimination of even one will mark you as an amateur. It will also cause your editors to suspect your credibility. These "must" elements are:

1. A date on your release

2. A clear identification of the releasing entity

3. A date for release, indicated by "For Release 0/00/1900" or "For Immediate Release"

4. A name and phone number of a person who could provide further information if it is needed, indicated by, "Contact: John Doe, 000-0000"

5. A place of release or "dateline" if the release will be sent outside your own city. This can be placed in all caps right at the beginning of your story, as "SPRINGFIELD—Department Director Jim Galloway . . ."

6. Use an "END", or '###", or "-30-" at the end of your story to assure the editor no pages or information follows.

8. Start your story with a journalistic lead. This is different from a common beginning, and you can easily pick up the pattern by reading the opening paragraphs of stories carried by your local paper. (See Resource 3.5)

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Also take the time to familiarize yourself with the three basic types of news release: the community event announcement, the media announcement and the straight news announcement. Use the appropriate approach and your release will get proper sorting and attention from the right person.

If you're presenting your news for radio or TV coverage, use the same releases you'd send to the newspapers. Their staff will take it from there. Obviously, the best TV coverage will be tied to action events which can be videotaped live. Always look for these opportunities and attach a short note to your news release indicating who, what, when and where some action might be available. Be prepared whenever you can to have a comment source on tap, as the radio and TV stations want to record some additional comment live or by phone. If your comment source-person is not a polished speaker, try to give him/her a brief, suggested script for their comments. Nobody likes to look or sound stupid, and if you set them up for this they'll be reluctant to help you again.

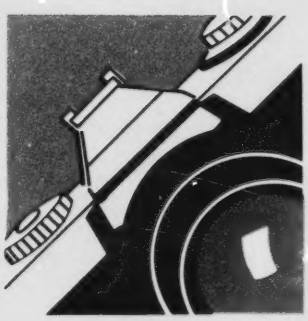
Don't become discouraged, or ever resort to a surly comment when you're frustrated with an editor or news director. Their view of what is newsworthy will never match yours. Expect it, don't be dismayed by it, and keep on plugging. It's a percentage game. The best way to improve your odds are to prepare, think harder, and work every interest angle you can. When you can, use a personal relationship to help, but never coerce through threatened loss of advertising or following. It rarely pays off in the long run.

3.2
Sample Media Reference Sheet for Radio & Television

3.3
Sample Community Events Announcement

3.4
Sample Media Event Announcement

3.5
Sample News Release



Pictures Win Valuable Inches

The last step in successful preparation of a news release is presenting a good photo to support your story. Published photos boost reader interest, so many newspapers will give them more space than words alone will ever get.

The best guide for your photo selection task is the paper or publication you're submitting your stories to. Look over the photos they print and ask yourself, "Why this one . . . what action is presented . . . what story does it tell . . . how is it cropped and handled?" Then try to make your photos as good or better than those they print. Some tips to help you do this are:

- Choose interesting people doing interesting things. Officials who are photographed often, shot standing and staring at a camera, just don't make it. Get them doing something, using props, or better yet . . . interacting with service recipients, volunteers, or almost anybody.

- Don't put more than two or three people in a picture unless you have a *super* good reason. Then don't go over five as an absolute maximum. And keep the people close together.

- Avoid clutter and distractions. Check your background to eliminate them, and change your camera angle if you must. Take more than one shot to avoid eye blinks and distracting mannerisms. Try to relax your subjects so they feel and look at ease.

- Make sure you have some light/dark contrast, even if you have to use props or change the location. All-grey photos don't print well. Avoid flash exposures which give you black shadows behind heads and "hot spots", and use photo techniques which make your shots look as candid as possible.

Be sure your photos are captioned well. Give every first and last name, and every title, in left-to-right order. This can be placed on a sheet of paper which is taped to the back of the photo, or written on the back of the photo itself if the information is brief. Be sure you write with felt-tip pen or grease pencil, so you don't crack the glossy finish, or your beautiful photo will usually be discarded.

Large newspapers will often insist on shooting their own photos. When this is the case you may want to add photo suggestions or possibilities you can offer as a separate note with your story. Then when the staff photographer arrives, be sure you have everything arranged so the process goes quickly and smoothly.

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Summary

Start your approach to news media relations with a healthy respect for fair exchange of values, and add these techniques to insure your results:

1. Do everything you can to make editors and news directors respect and trust you as a news source.

2. Go the extra mile to make your message as broad as possible in its appeal. Become a hard-headed realist in assessing reader and viewer interests, then move accordingly.

3. Use your imagination to invent and create events which broaden appeal and interest. Use children, animals, athletes, beauty queens, notables, and crazy stunts which make a point. When they fit they get you more inches, better placement and more respect from the press.

4. Use the same basic data for all media, but tailor your backup for radio and TV. Radio folks are looking for interesting people to interview, and TV cameras need ACTION. Look for the sights and sounds they seek, and offer them along with your release.

5. Become a friend raiser for vocational education by avoiding "puff" stories, learning to see the world as journalists see it, and cautiously avoiding criticism or pressure tactics. Help the press do their job and they'll help you do yours!

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3.1

Media Reference Sheet for Magazines, Newspapers & Newsletters

Publication _____ Phone #_____

Address _____

City Editor _____ Feature Editor _____

Publisher _____ Night Editor _____

Education News Reporter _____ Phone # _____

Circulation _____ Letters to Editor? _____ Accept Photos _____

News Deadlines _____

Feature Deadlines _____

Audience Demographics _____

Times it reaches newsstands _____

Use Community Events Calendar? _____ Editor _____

Deadline _____ Format _____ Max. length_____

PSA Contact _____ Ad Contact _____

Column width for display ads _____Cost/col. in _____

Librarian? _____ Name _____ Phone #_____

Notes: _____

_____

_____

_____

_____

_____

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3.2

Media Reference Sheet
for Radio & Television

Station: _____ Type: _____ Phone #_____

Format: ___ Commercial ___ Public/Educ. ___ Cable

___ Daytime only ___ All News ___ Religious

___ Top 40 ___ Rock ___ Country ___ Easy List. ___ Classical

Coverage Area _____

Audience Demographics _____

Address: _____

Genl. Manager_____ News Director _____

News Assignment Editor _____ Phone #_____

Education Reporter _____ Phone #_____

News Deadlines: Noon _____Evening _____ Late _____

Expanded News broadcasts? _____ Deadlines _____

Community Service Programs (PSA) _____

Contact _____ Format _____

Daily News Updates?_____ Weekend News Updates?_____

Community Events Calendar? _____ Contact_____

Deadline _____Format _____ Max. length _____

Ad Contact _____ PSA policies & preference _____

_____

Notes: _____

_____

_____

_____

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3.3

Sample Community Events Announcement

Oakdale Public Schools
1900 W. Monroe
Oakdale, Illinois 62000

CALENDAR OF EVENTS ANNOUNCEMENT
For Immediate Release

June 10, 1981

Contact: Joseph W. Blow
Phone: (217) 525-3000

A Career Education Fair will be held in the gymnasium at Oakdale High School on Saturday, June 17, 1981 at 10:00 A.M. to 6:00 P.M.

The students and parents of all Oakdale high schools are invited. Exhibits will be presented on all major vocational education areas, and counselor will be available to answer questions. More than 40 career choices will be represented through demonstrations, films or program instructors.

3.4

Sample Media Event Announcement

Oakdale Public Schools
District 18
1900 W. Monroe
Oakdale, Illinois 62000

ANNOUNCEMENT TO MEDIA REPRESENTATIVES

June 10, 1981

Contact: Joseph W. Blow
Phone: (217) 525-3000

The Board of the Oakdale Public Schools is pleased to announce that Governor John Wilson will be presenting the "Guidelines for Career Education" report of the National Republican Governor's Conference; Task Force on Education and Unemployment. This open session of the Board's special meeting will be held on Tuesday, June 28, at 7:30 P.M. at the Oakdale High School auditorium.

Governor Wilson will be available to representatives of the media at 6:30 P.M. in the East Room of the auditorium, to present a synopsis and answer questions.

3.5

Sample News Release

Oakdale Public Schools
District 18
1900 W. Monroe
Oakdale, Illinois 62000

NEWS—FOR IMMEDIATE RELEASE

June 10, 1981

Contact: Joseph W. Blow
Phone: (217)525-3000

OAKDALE, IL.—In a surprise announcement today, speaking at the Oakdale High School graduation ceremonies, Senator John O'Connel announced he will introduce legislation which will close all Illinois law schools. "We need more chefs and mechanics and fewer lawyers," declared Senator O'Connel, "and my Senate bill will divert all funding from legal education to Illinois' crucial vocational education needs."

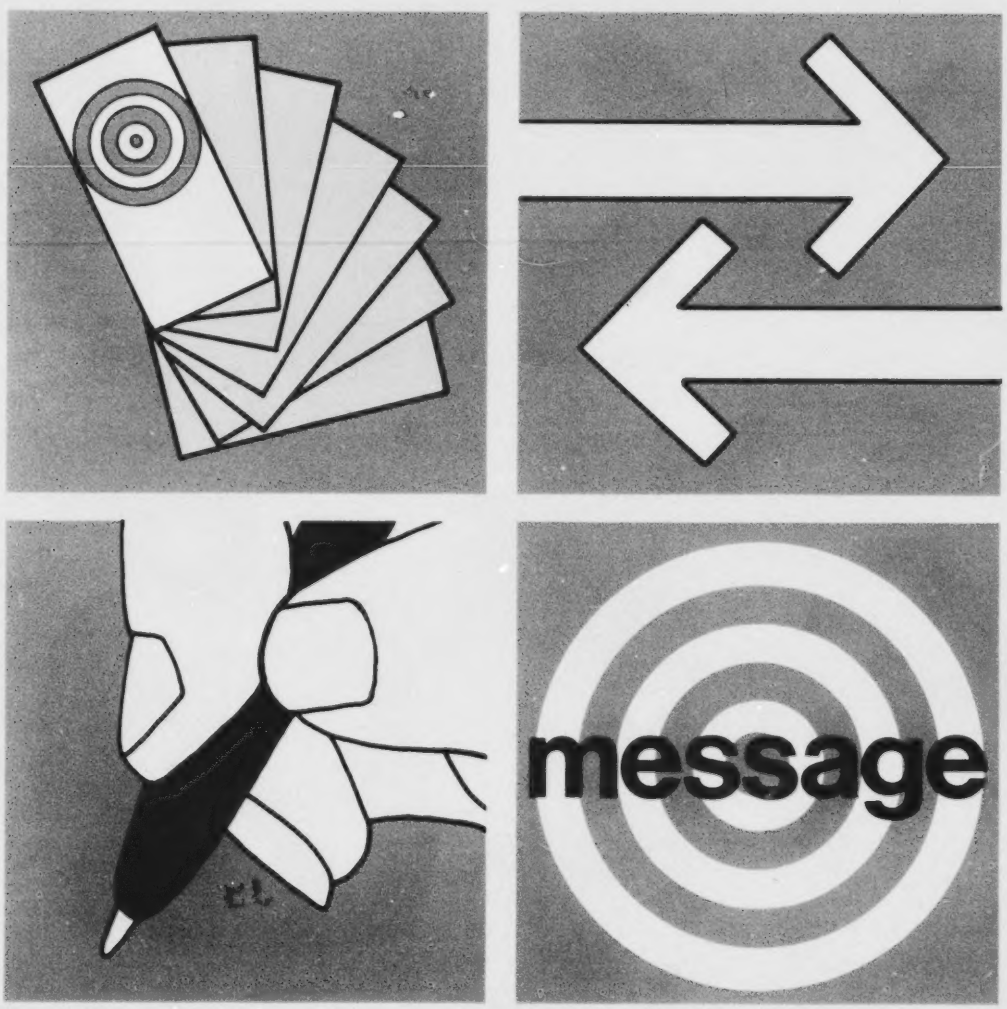
O'Connel expanded on his thesis by reporting statistics on job placements from Illinois vocational education programs . . . etc.

(Dream on, and conclude the release with ###.)

4

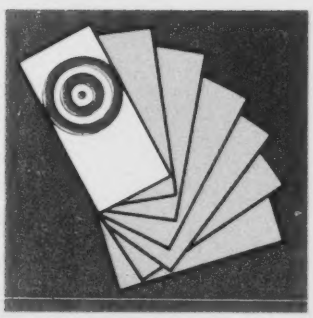
Brochures That Work

A brief but comprehensive guide on preparing effective brochures, including a presentation in depth on measuring writing effectiveness.



The brochure is the mainstay of most public relations efforts. Whether it is a simple flyer or a 60-page annual report, we'll simply define it as an information item you prepare and print. The resources used are invested to achieve a goal . . . with action objectives.

This concept is so important, it can't be over-stated. The vast majority of wasted brochure efforts and dollars fall prey to indifference. Not hate or offense . . . just plain indifference. You produce a brochure which your spouse, your children and your best friends love. Your boss or your board praises it and nobody takes offense, so it must be a successful effort . . . right? In fact you may have gotten more benefit from the exercise of converting every dollar you spent into "silver" and throwing them into the river. Unless you have concrete indications that your brochures are noticed, and secure an action response by those who share no stake in your personal success, you could be wasting precious time and money.



Do your brochure designs and titles compel people to pick them up and inquire further? Do the artwork, the colors and the images foster the feelings and responses you want? Is the copy actually interesting and readable to someone who has no vested interest, no need to know? If not, you're wasting time and money to print, address, mail and distribute a piece which may achieve no impact, minimal impact, or even a negative impact.

Experts estimate the average American receives as many as 1,500 messages of some type each day. Competition for even a minimal attentive response is fierce. To make matters even worse, your competitors have millions of dollars to spend, or they control the income or love life of *your* reader, or they can package their message in music and color pictures. You're limited to ink on paper . . . and you've got to make the best of it. This demands good planning, clear thinking and effective execution.

Most brochures produced reveal that these processes were shortchanged. Typically 75% to 90% of the effort and money are spent on printing and distribution, and many people will receive a brochure which literally begs to be ignored! The first step is to achieve balance. Unless you're producing a tremendous quantity of your brochure — you're wasting resources if you don't spend about half of them in preparation.

Consider all the aspects we discussed in the earlier planning and foundation sections, and be sure you know your intended audience, your objectives, and your distribution channels. Then test your planned design and brochure copy against three benchmarks:

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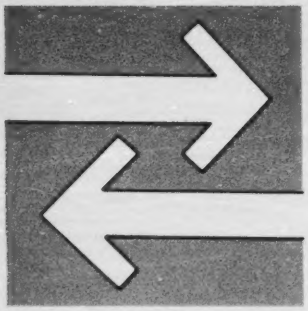
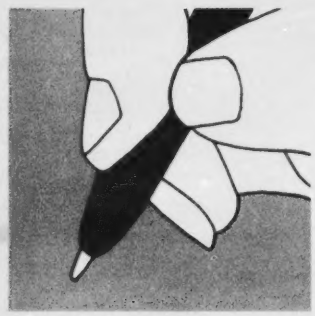


1. Would I be intrigued and motivated if this piece addressed the field of my weakest academic strength, or touched a subject matter I didn't need to know?

2. Have I checked features of this brochure against samples of pieces done by experts, or other brochures my audience has received? Have I asked some of them?

3. Where do I need help on this, and where do I get it? I obviously wouldn't run the printing press myself, so am I sure I should provide design direction or final copy editing myself? Have I sought objective assessment of my strengths and weaknesses?

After several attempts, most of us discover there is minimal payback in flights of fantasy, in reinventing the wheel, or in proving we are capable of doing it all. This human race has spawned very few "Renaissance Men", but it has given us countless fools determined to prove they can do anything. The beginning of wisdom in brochure preparation is found in asking others, seeking help, and creative copying.



Writing: The Learnable Art

If you must write your own copy, there are some time-tested guidelines which can help you to write clear, readable, interesting material. They're really quite simple, too. They're frequently ignored and violated even by those who are paid to write—but not by those who are paid *well* to write *well*.

First your writing must be clear. Before you start to write, outline what you want to say. Pick your most important points and open with them. Make sure all your points are arranged in logical, understandable order. Then begin your writing task.

Then your writing must be readable. This means more than most people ever suspect. Mark Twain once said, "I never write 'metropolis' when I'm getting paid by the word because I can get the same price for 'city' ". Somehow many would-be writers think metropolis is better. It's not . . . unless the city must be identified as a very large one. Readers like to read below their capability level, and your job is not to discipline them, but to entice them. Robert Gunning of the Gunning-Mueller Clear Writing Institute invented an excellent device called the Fog Index. It estimates the number of years of school required to prepare your reader to plow through your writing.

Lots of fog has little to do with great writing. J. D. Salinger's novel, *The Catcher in the Rye* has an index score of six. The "Wall Street Journal" has a score around 11, and no writing should go any higher unless you're writing for an academic journal. Big ideas in little words and sentences are infinitely more readable than little ideas stretched thin.

Compute the fog index for your own writing with a sample of about 100 to 200 words. First, count the average number of words per sentence, treating independent clauses (like this) as separate sentences. Then calculate the percentage of words with three or more syllables. In doing this, do not count verbs that get their third syllable by adding an "es" or "ed" ending (like processes or completed). Also don't count words, after the first one in the sentence, which are capitalized. And don't count words made up of easy-to-read combinations of simple words, like "newspaper." Now add the number of words in the average sentence to the percentage of words having three or more syllables, and multiply this total by 0.4. The resulting number is your fog index. A score of 18 limits your audience to Ph.D.'s, and at 20 you've even driven them off. This paragraph explains a fairly complex process, yet it has a fog index of 10. Give your readers a break, and they'll give you their attention.

4.1
Writing Sample & Fog Index Calculation

Now, how can you be sure your writing is interesting? For this guide we'll turn to Dr. Rudolf Flesch, who has taught thousands of successful writers. Calculate the percentage of personal words in your sample, which are:

1. All first, second and third-person pronouns. Don't count the neuter pronouns "it", "its" or "itself", or the third-person pronouns like "they" or "them" if they refer to things rather than people.

2. All words with masculine or feminine natural gender. Words like "Jim Smith", "Sally", "mother", "telephone man", or "actress." Don't count sexless words like "doctor", "teacher", "spouse", "boss", "assistant", etc.

3. All group words like "people", "folks" and "crew."

Calculate the percentage of personal sentences, which are:

1. Spoken sentences marked by quotation marks, or set off and tagged "he said", "she announced", etc.

2. Questions, commands, requests or other sentences directly addressed to the reader. Sentences like, "Can you imagine what this means?" "Try this for five days." "This means a lot to me and you."

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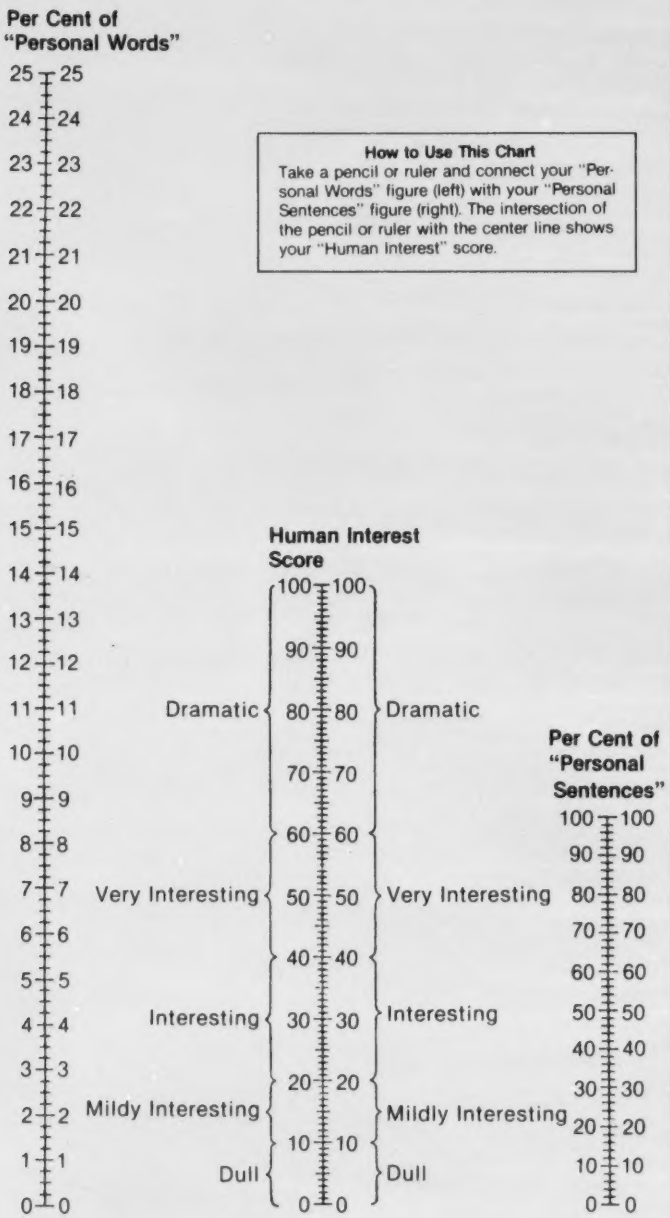
3. Sentences ended with exclamation points.

4. Incomplete sentences which require the reader to fill in part of the meaning. Sentences like, "Cute, though." "Couldn't speak a word of French."

Plot your calculations on the chart which follows, and you can estimate the human interest level of your writing sample.

Reading Interest Scale

4.2
Writing Sample & Human Interest Calculation


Per Cent of "Personal Words"
25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0
How to Use This Chart
Take a pencil or ruler and connect your "Personal Words" figure (left) with your "Personal Sentences" figure (right). The intersection of the pencil or ruler with the center line shows your "Human Interest" score.
Human Interest Score
100 90 80 70 60 50 40 30 20 10 0
Dramatic
Very Interesting
Interesting
Mildly Interesting
Dull
Per Cent of "Personal Sentences"
100 90 80 70 60 50 40 30 20 10 0

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The paragraph above about the fog index was hopefully clear, and measurably readable. Its human interest score is 43, which places it in the "very interesting" range. If you analyze this paragraph, you'll note how commonly directions are written without the "you" and "your", and with the sentences directed to the task, instead of the reader. This approach would drop this paragraph into the "dull" range.

If you get to know these tools and work with them regularly, they'll become trusted old friends. Interesting ideas are important, but the question of what is interesting is very subjective. It defies measurement. These tools offer the advantage of being objective and measurable, and they discipline our techniques so our style is readable and interesting.

Simplicity Is Power

Your ideas may be fascinating, your concerns may be vital to your readers, but they won't get much attention if your style is dull and your writing is hard to read. Some additional guideposts to good writing are:

1. Avoid technical jargon unless you're writing exclusively to an audience which understands every word and expression you use.

2. Use words which immediately bring an image to mind, rather than those which are imprecise or require mental translation or selection. For example, if you're writing about a book, don't call it a tome. If you want to emphasize some particular quality of the book, that's different, but don't use fancy words which make no distinct point.

3. Be brief. Don't tell people what they already know. Don't use excessive evidence or more than one anecdote to support a point. Cut the phrases which mean nothing more than a simple word. Examples of this excess baggage are:

Phrase	*Cut Down to*
In most cases	Usually
In the event of	If
At this present time	Now
If at some future time	When

4. Use active verbs instead of passive ones. Don't say, "The man's leg was broken by a fall from a scaffold at the eighth story level," unless you're describing the fracture on a medical chart. If you're describing the incident say, "The man fell eight stories from a scaffold and broke his leg."

5. Avoid cliches like the plague! Shopworn expressions like that evoke no interest or color response from your reader. Think up your own.

Most people who swear they can't write are right. But most of them lack the discipline, not the ability. Following these rules isn't easy, and they won't turn you into a Hemingway or a Steinbeck, but they sure will improve the technique used in 80% of all writing which gets printed on paper. You don't need magnificent powers of observation and description to succeed, but you do need to be able to get your ideas across. If your readers refuse to read you, can't understand you, or find you totally dull, you're wasting lots of time, money, and some beautiful trees.

45

Summary

Most brochures fall far short of their potential, simply through bad planning and poor execution of perfectly good ideas. The competition for attention is astounding. You've got to be good or you're totally ignored by the vast majority of your brochure recipients. Here are some tips which will help you:

1. Don't kid yourself. Your message is not inherently interesting to most people. They're simply too busy. You've got to package it in excitement or appeal.

2. Spend about half your money on writing or editing, design and photography or illustration. You can't spend 90% on printing and distribution and hope to appeal to many people.

3. Writing is not like painting. You don't have to be born with it; you can learn it. It is a craft of presenting ideas in a clear, readable and interesting fashion. The resources following show you how to numerically, objectively measure your writing. Improve your scores and your writing will sharply improve.

4. Using the Fog Index and Human Interest Scales is really quite simple, and easy after one 30-minute exercise. Don't let the calculations put you off. Try them.

5. It's far more important to succeed than to prove you can do it all. Use professional help whenever you can. You have specialized skills in which writers and designers can't match you, and so do they.

4.1

Writing Sample & Fog Index Calculation

Instructions: The following sample of writing was taken from an educational publication. For an instructive activity, evaluate this sample for its Fog Index rating then for its human interest according to Flesch Scales. Then edit it, guided by these rating approaches, and compare results.

> After submitting the completed admission form, the applications for financial assistance programs available at Famous University are requested. The eligibility criteria are to be checked, applications for the eligible programs are completed and the forms are returned. Deadline dates on the applications may vary from the Famous University deadline. For earliest possible processing, packaging, and notification from the admissions department to students, Famous University requests that all applications be submitted as soon as possible prior to fall admission. Students should begin planning a budget and completing applications well in advance of this fall term. Normal processing of ISSC and BEOG applications and the ACT Family Financial Statement takes a minimum of four weeks if there are no mistakes or omissions on the application. Results will be forwarded to the Famous University from ISSC, BEOG and ACT. The student receives notification that results have been forwarded and are available for review.

Fog Index Calculation

# of words = 150
Divide number of
sentences (8) = 18.75
Words per sentence
= 19
19 + 19 = 38 x .4
= 15.2
# of 3-syllable words
= 28
Divide number of words
(150) = .186
% 3-syllable words
= 19%
Fog Index = 15
(Readership level =
college senior)

4.2

Writing Sample & Human Interest Calculation

Instructions: The writing sample in Resource 4.1 has a human interest score of 0. Compare a different set of written directions from the *Reader's Digest* ("More Ways to Flatten Your Stomach", July 1981):

> Endurance exercises tone muscles and burn calories. According to experts, they may also improve posture and reduce body fat. Start with 25 repetitions, and work up to 50. Take as much time as necessary, resting each time you feel too tired to continue.
>
> After a period of several months, you should be able to do each of the four exercises for five minutes, moving immediately from one to the next for a total workout of 20 minutes. You can also condition the abdominal area by doing any one of the endurance exercises for 15 consecutive minutes and doing a different exercise in each workout.

Human Interest Calculation:

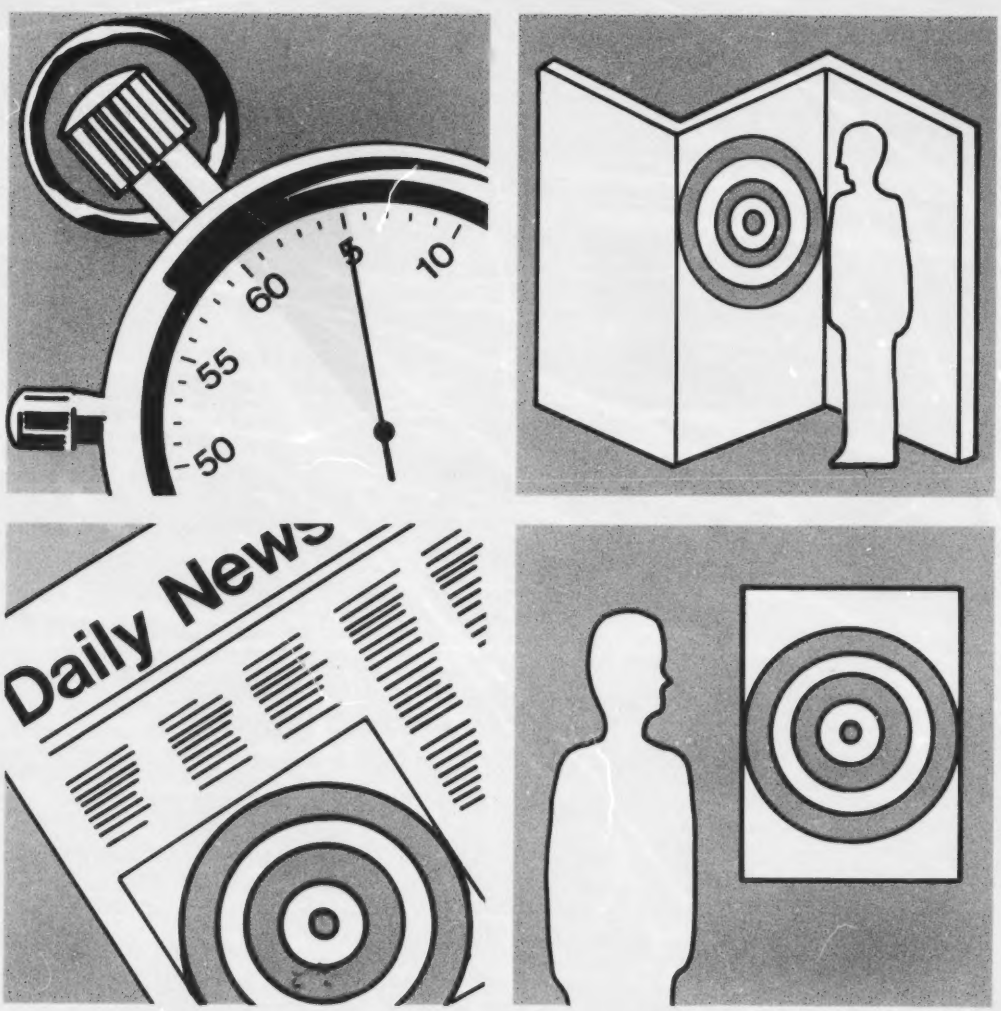
# of words = 106
# of personal words = 4
4 divided by 106 = .037
% of personal words = 4%
# of sentences = 6
# of personal sentences = 4
4 divided by 6 = .666
% of personal sentences = 67%
Human Interest Score = 36 (Interest level = Interesting)

48

5

Using Displays and Posters

A presentation on basic principles and proven techniques in using displays, posters and sign devices to promote your programs.



This chapter deals with all the printed materials which the reader doesn't hold and read. The sole exception is the display advertisement, which appears in newspapers and magazines but is prepared in a display format. We'll consider signs, exhibits, placards, stickers . . . and many other items which are stuck, posted, mounted, carried, or even hung on doorknobs.

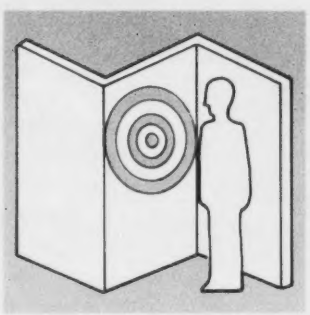
Resources

These differ in character from your news release or brochure because you expect a different mode of reader consumption. While many readers glance at headlines as they skim newspapers or brochure racks, you've prepared for the reader who will take some time to read and digest your material. Now we turn away from this reader. We're not looking for minutes . . . we're just trying to capture seconds with the display or poster. Sixty seconds is a *long* time to hold attention with a sign, a display ad or poster, or a single panel in an exhibit. So we plan for the realities and prepare accordingly.

These materials don't explain, elaborate, justify or clarify. They announce, they grab attention, they declare basic facts, and hopefully they do two other crucial things. First they cause you to have positive feelings. Secondly they cause you to remember the entity which sponsored the message, so someone else doesn't get the credit. And that's about it. If you attempt to make your displays and posters do more you're risking everything. Complexity = confusion in a message taken at a glance, and confusion = failure.

Remember the classic Volkswagen billboard which simply pictured the unique beetle profile and said, "Relieves Gas Pains". This teaches all the basic principles of display and poster design. Keep it simple, memorable and clearly identified.

5.1
Letterform Legibility



Displays can be composed of words and photographs, artwork, clippings from newspapers and publications, or any other material which gets your message across. Usually these involve mounting materials on some backing—hopefully one which is light and durable, easily transported, also easily maintained. These are typically set up in any open area where permission can be obtained, such as shopping centers, parks, sidewalks, airports, store windows, and lobbies of any type of business or government facility.

Normally these are scheduled by *advance* contact, and it's best to initiate this at least four weeks before you wish to set up your display or exhibit.

50

In keeping with the principle of quick attention capture—seek to be more powerful than beautiful. Use bright colors and bold headlines. Use photographs or artwork which are clear and easily identifiable from a distance. Incorporate moving objects, sound, three-dimensional effects, videotaped presentations, slides, or even audience participation objects whenever you can. Cut-out characters on a spring, tear-off information pads, or simple streamers attached as borders draw attention and evoke audience response, yet they are economical and simple. These items must be used with good taste however, and they must not be excessive or garish, or they will detract from your message. Don't let your display become a hodgepodge — or you're sunk. Keep it simple.

5.2
Sample Color Wheel

Display Advertising

Non-profit organizations can obtain free advertising, and you often can convert your displays to effective space ads in local newspapers and magazines. Many publications will donate space for your ads, when you can prove your program deserves this kind of support. In other cases business entities will frequently sponsor ads for causes they believe in, or programs which have provided them with good employees. Frequently they will want a sponsorship line attached, such as "Contributed by the XYZ Corporation".

Either case demands good execution and advance planning, backed by salesmanship. If you have an annual communications push, prepare a campaign with materials in various sizes to meet differing requirements. If more than one ad is offered make sure they have a connecting theme and style. Try to coordinate them with your brochures, displays and posters. Use all the help you can get, because the better your materials look the more chance you have. Prepare good concepts in advance, sell your ideas and your cause, and you'll find surprising success.

Usually you are well advised to keep the work and trouble for your space donor as simple and minimal as you can. Be prepared to provide clean, camera-ready artwork. Occasionally a sponsor firm will choose to prepare an ad which announces its support of your work. It isn't as desirable as your own message, but accept with heartfelt thanks. They will take care of all the details and even provide you a list of publications and insertion dates if you request it.

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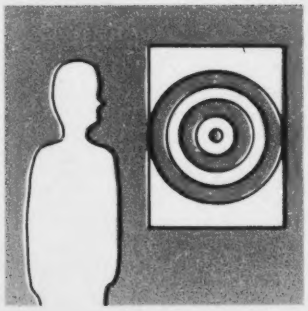
Also try preparing a set of "drop-in" ads for your local papers. These are small ads containing only a logo, a slogan, or a continuing message. They are used to fill columns when ads and editorial matter leave space to be filled as publication make-up proceeds. In some areas you can get many, many of these little image-boosters used in a year if you approach the task properly. Here is the procedure:

1. Determine each publication's column width in picas (graphic art measurement = 1/6 of an inch)

2. Have ads prepared in the needed pica width, with a variety of vertical depths ranging from 1" to 4" high. Tell the designer to put them in a box, and prepare several sizes on one 8½" x 11" sheet. Then have a supply of these sheets reproduced and offer them to local publications.

5.3
Ad Reproduction Sheet Examples

3. If your paper agrees to use them, watch for their frequency. If they diminish in use or stop altogether you can offer more of the same and/or a new version and re-start the flow.



Posters

Posters come in three basic varieties. Theme posters tell the audience about the basic purpose and work of your organization. The announcement poster promotes an event or program which is to be offered at a specific time. It is important to understand the difference and avoid confusion, as no single poster can do both jobs effectively. The third type is the special message poster. This is used to make a special appeal, promote an idea or attitude change, or pass legislation, etc.

5.4
Poster Composition Guide

The theme poster is normally generic in its message, covering numerous programs conducted over many months. It is best executed in a durable fashion, with high quality and relatively few words, as it is normally intended to last for months. This poster category features the most important basic features of your entity and/or your programs. Copy themes should be bold, logo and identity symbols should be prominent, and design should suggest permanence. This poster often appears in bank or store window displays, or in permanent lobby displays. It serves as a valuable silent supporter of your programs—frequently available in places where "influence center" audiences are common.

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The announcement poster is obviously short-termed in its intended life. It lives to promote an event, a new program, a special course or a new curriculum offering. When the event or the enrollment period is past, it is worthless. Therefore it can be made less durably, and it should be designed to promote action. Be sure to use the motivators noted in Chapter Two, and to use plenty of details. No lengthy copy, of course, but all the necessary information to act must be there. The logo and organizational identity are far less important than in the theme poster, as the prime importance is response to a specific offering.

The special message poster may incorporate neither an offer nor an organizational identity, and still do its job effectively. It may promote safety among plant employees. It may urge a vote for ERA. It may urge passage of a contract vote which will end a strike or start one. It can be used for internal or external audiences, promoting a belief, a cause, or a behavioral change. The special message poster can utilize the most subtle and sophisticated copy and design techniques, especially if it speaks to sensitive and controversial situations.

When you plan a single poster, a timed series, or a campaign blitz, consider and choose carefully among these three basic categories. Be sure you do choose, however, as no effective poster can cross over these borders. Less is more in poster preparation, and too many jobs for one poster usually result in nothing. In all instances be sure to use plenty of color contrast, capsulize all messages and avoid any unnecessary words, and design for distance reading. Posters should capture your attention and give you the basic message in a glance.

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Summary

1. Displays and posters are frequently called the "five second medium," because you only get about five seconds of your reader's attention. This means you must write and design accordingly, so your essential message comes across very fast.

2. Simplicity is the essential element in display and poster creation. Edit down copy and take complex and unnecessary elements out of your artwork.

3. Exhibits need all the life you can give them. Sound, motion, drama and audience involvement techniques pay great dividends when you use them tastefully

4. Display advertising is available to you. If you plan ahead, do a little selling and prepare some ideas to present, you'll find available sponsors or donated space for some no-cost promotional help.

5. Posters come in three types, and all are good for their purpose. Good posters don't mix the types however, so the place to start is at knowing the difference. Then pick your variety for your objective, and keep your communications lean, punchy and "glancable."

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5.1

Letterform Legibility

If success in display advertising and promotion is dependent upon simplicity, then type, the principal element of message communications, must be simply and legibly displayed.

Given the wide variety of typestyles to choose from, a major element worthy of your careful consideration is letterform legibility. An illegible letterform can easily render a well-designed promotion ineffective and therefore unsuccessful. Both the size of the letter and its visual complexity play an important role in letterform legibility as this example clearly illustrates.

High Legibility

Low Legibility

The following chart is based on the use of a highly legible letterform, presented with suitable contrast (value difference between type and background). Although a generalization, this chart should be an important resource in display planning.

Letteform Distance Legibility chart

Letterform Size	Legibility Distance
¼"	6'
½"	12'
1"	24'
1½"	36'
2"	48'
2½"	60'
3"	72'
6"	144'
9"	216'
12"	288'

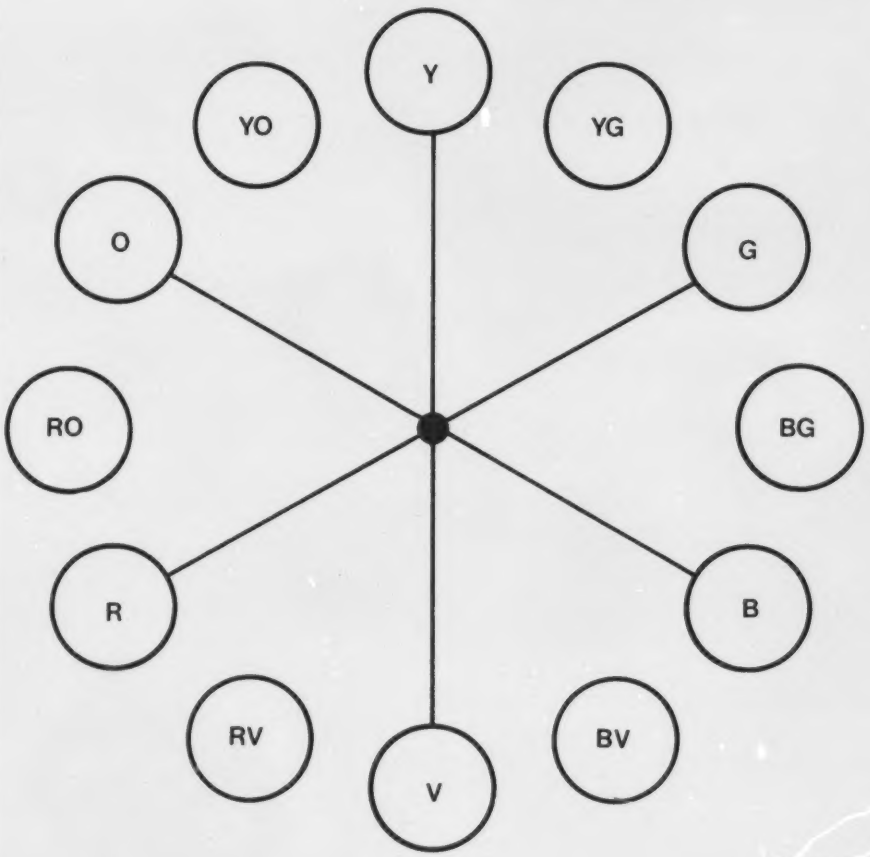
55

5.2

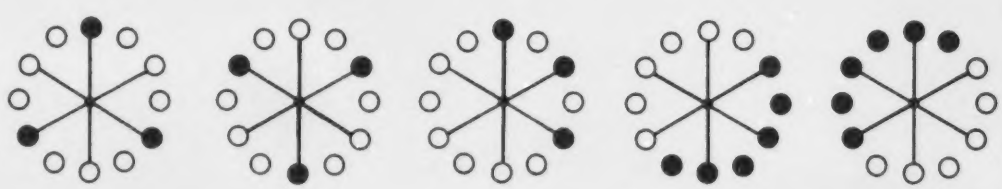
Sample Color Wheel

Color establishes the mood and generally dictates the emotional response of the audience, and is used to complement and reinforce the message. Colors can be warm and inviting or cold and seclusive—they can be exciting and carefree or somber and serious. Black and white, although not traditionally thought of as colors, can also effectively reinforce specific communications and shouldn't be overlooked as valuable color tools.

The following chart and selected color schemes illustrate varied applications of color.



Color Wheel



primary secondary split-primary cool colors warm colors

56

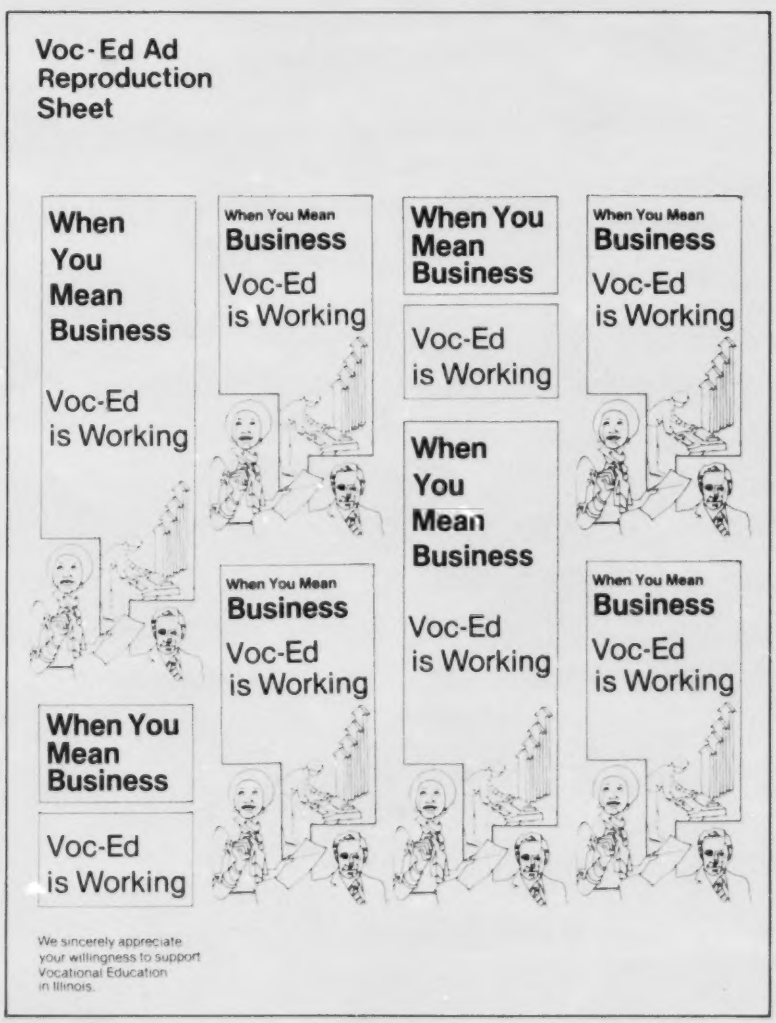
5.3

Ad Reproduction Sheet Examples

These examples represent a variety of ad sizes and successful layout modifications which accommodate the varied needs of newspapers. A wide diversity in sizes expands your available space. Statements of specifications for color, etc., are important to successful working relations, and you'll always want to express thoughts like:

We sincerely appreciate your willingness to support Vocational Education in Illinois.

These can be printed right on the reproduction sheet. Your reproduction sheets should be prepared and printed in sizes and column widths which allow the layout person to simply cut them out and paste them into a "hole."



8½" x 11" sheet (shown reduced)

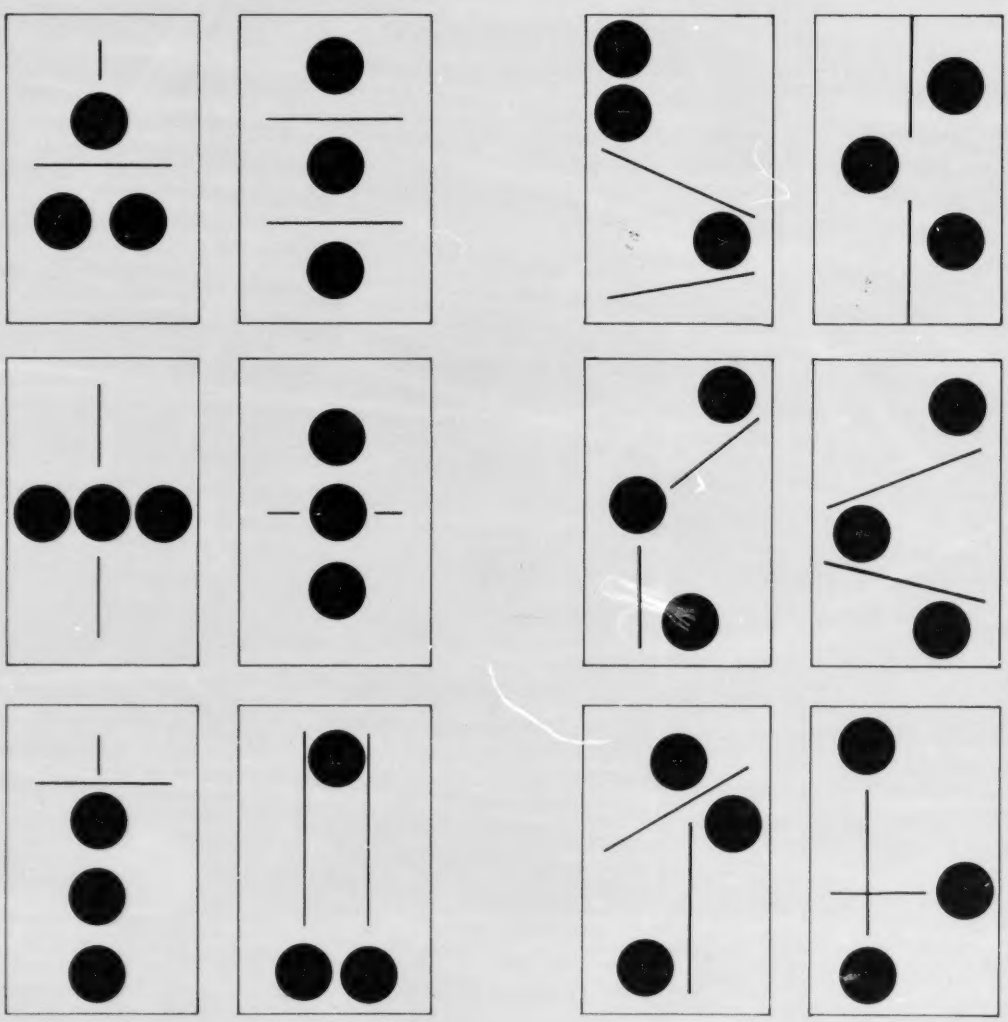
5.4

Poster Composition Guide

The arrangement of the various elements of a poster design makes up its composition. The composition serves as an invisible framework which organizes and clearly directs a logical flow of information.

A feeling of compositional stability can be conveyed mechanically in formal balance, or less obviously in informal balance. The best type of balance depends largely on the nature of the poster content and your audience. Younger audiences tend to respond best to informal balance, while older, more conservative audiences respond more favorably to formal balance.

The arrangements of dots below show where you might place major visual elements to achieve the balance sought.



Formal

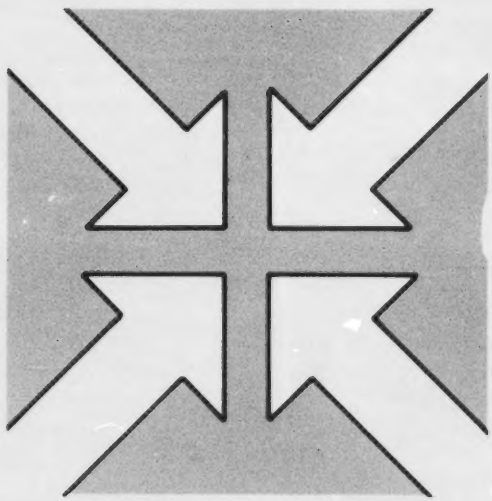
Informal

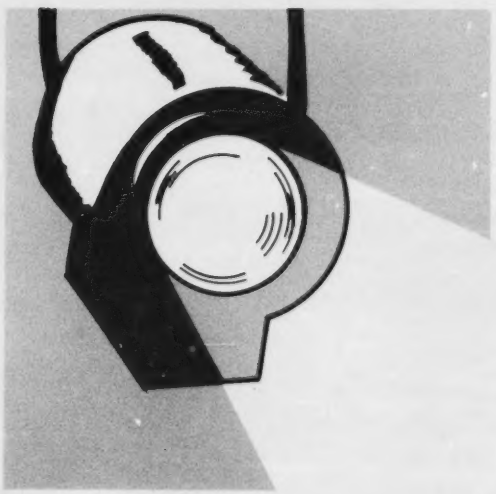
58

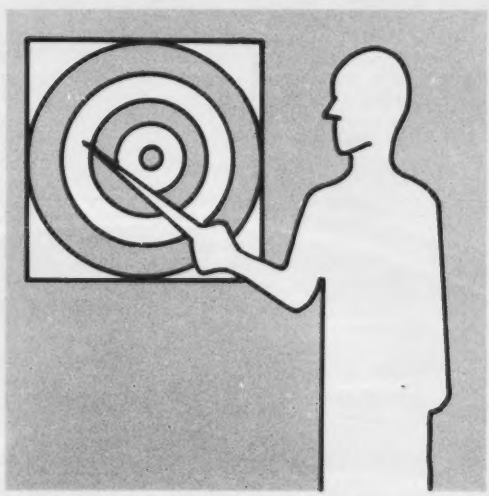
6

Special Events and Presentations

A listing of special events with promotional value, and actual techniques on setting them up and conducting them.





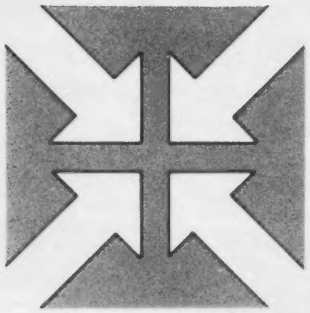


Special events and presentations occur for many reasons, including that of tradition. This chapter will cover the processes and possibilities for these, whether they are a new creation or simply "another time around". Special events provide a unique opportunity for public recognition of the efforts of staff, students and volunteers; and they should never be allowed to become routine. Special events allow you to mix this objective of lauding a group or an individual with that of informing the public of your vital work.

Unlike other public relations approaches which should rarely or never mix objectives, this one certainly should. Nothing promotes morale and effort like recognition, and no other type surpasses public recognition. Virtually every special event provides a rare opportunity for psychic pump priming. It must be done sparingly, of course, but whenever you have a crowd together take the opportunity to say thanks and dispense praise to someone. It boosts their commitment, and it builds credibility for your programs by linking them with the good reputation of the people you acknowledge.

Banquets, tours, open houses, fairs and competitive events are just a few of the possibilities. Treat each function you sponsor as an opportunity to educate the public, recruit volunteers and supporters, and enhance the image of your programs. Make certain descriptive material, enthusiastic students, and satisfied graduates are available whenever you can. Provide every possible opportunity for involvement and "hands on" experience you can. Encourage comments and questions, and challenge people to get involved in supporting this segment of education which so directly enhances their community's economic development.

Whatever the event, be sure you keep records and a narrative summary in a file. There is no other activity field where "the way it worked last time" is more helpful. Keep copies of your promotional materials and names and phone numbers of sponsors, helpers and key participants.



Create themes for your special events which will inform, and which will serve as a focal point for publicity, decoration and program planning. Themes add color and life, and can spice up news releases on your event. You may even find press interest in the who and how of the theme selection.

Consider provision of transportation services, babysitting, small group guides, or anything else which boosts attendance or enjoyment. Special events require lots of work to make even a "half splash," so why not overturn every stone and seek out those extras which make your show a real hit.

Resources

Consider the restaurant which barely survives and the competitor which is a smash success. The difference usually tallies up to "extra mile" efforts on many little things. Basic ingredient quality rarely differs so widely, but the slight difference in preparation and service have monumental impact. The wise host makes dining out a special event, even for a hamburger. Emphasize the "special" and your events will be.

A Special Events Menu

Tours: May be guided or open house format. In either case assign staff, students or volunteers to provide information on specific areas. Use displays, photos, special message posters, slides or movies where you can. Offer light refreshments if possible.

Banquets: Excellent student recognition device, which should be open to public, staff and volunteer supporters. They may be formal or informal, in a home or a great hall, with or without special entertainment. Always use a theme, and keep them lively!

6.1
Program Planning
Checklist

Fairs: Terrific for boosting your program. They can be held in-house or at some external location, as long as you have room for booths, exhibits, competitions and audience participation. Consider incorporating auctions of student projects or open flea market sections, drawings for prizes, food concessions, and awards ceremonies. Again, use a theme and loads of special attention.

6.2
Voc-Ed Fair Checklist

Trips: Consider a staff/student/parent excursion. What could be more entertaining than a bunch of young people touring a plant, a huge computer installation, a radio or TV station, a large food-service facility or an agribusiness operation. You can tie in elements of the other events, especially if you travel by bus.

Entertainment and Publicity Tips

Many educators fear the high cost of worthwhile entertainment, so they don't bother to pursue options which are at hand. You may have excellent talent represented among your staff, student or supporter group. You may even find professional talent available on an expenses-only basis if your program has helped them or some friend or relative.

Send your invitation/appeal in a letter, telling them why your program and their help are important. Emphasize goals, past successes and future objectives. Then call in a few days and follow up . . . and assure them you'll secure publicity coverage if at all possible. Confirm all details and ask for photos and news information if they agree to come.

Should you meet with an "I'll try to make it" response, politely thank your potential star and tell them you'll move on to someone who can give you a commitment. If they discover later on they can commit to you, you'll have extra bonus entertainment.

Virtually every public event warrants some publicity coverage. In some cases this is worth more than the event itself, so be sure to cultivate all the press interest possible. Use announcement releases in advance, get some good action photos during the event, and then provide news releases with photographs immediately following any special event which generates attendance of 100 or more people. Don't forget advance publicity through newsletters, posters, and public service announcements, which will boost attendance and press interest.

For large events involving significant press interest, secure a room or a designated area reserved for reporters, with tables and chairs for working space. Invite reporters, editors and media executives in advance, and always offer free admission for distribution at the event. This media kit should include copies of program brochures, photos of speakers or entertainers, etc. Have someone on hand to assist reporters in securing participants for interviews, and to alert notables of the press area and of known media present.

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Personal and Recorded Presentations

We all know the power and the problems of live presentations. They take a good deal of time to coordinate, appear at the scene, deliver and follow up on a message which hopefully generates constructive action. To make this time invested pay dividends, we normally must spend an equal amount of time or more in preparation. Most personal presentations which fare badly do so because the preparation was inadequate. This equal time ratio was not honored, and very few individuals are really good at "off the cuff" presentations.

There is a huge difference in impact created by each minimal improvement in program quality. It's much like playing baseball professionally. The outfielder who hits safely in 25 of each 100 times at bat is in jeopardy of losing his job. If he can hit only 6 or 7 times more, in each 100 opportunities, he will enjoy esteem and a secure six-figure income. Small changes in performance achieve big differences in results.

The seasoned performer will take time to control the small things, assuming anything which is left to chance probably will go wrong. They arrive early, making sure the room is properly arranged, ventilation is adequate, sound equipment is functional, and temperature is comfortable to cool. Nothing is more deadly to your presentation than a hot, stuffy room. If you have one to contend with, and can't adjust that, then **you** must adjust. Quicken the pace, increase the volume, and enliven the presentation any way you can. It is wise to be early enough to do all this and still leave yourself a few minutes to relax and psych yourself up for your best performance. Genius involves more perspiration and preparation than inspiration.

Appeal to as many senses, and foster as much audience involvement as possible. Use anything helpful to see, touch, hear, experience and do. Try starting a talk with a quick 10-question quiz, which you distribute and give your audience time to answer. It will enhance their recall tremendously, as their mind will clamp onto quiz answers as they come up in your talk—especially the answers they missed. Use articles, illustrations, anecdotes, visual materials and audience participation anytime you can.

The burden of "equal or better" preparation time can obviously be lightened by using a recorded presentation. Recorded sound alone must be very brief if it is to hold interest, so we usually turn to slides with script or sound track, or to the 16mm movie. As the slide presentation offers so many advantages in flexibility and economy, plus the

possibilities of preparing our own materials, this medium is popularly used and misused. High quality presentations with sound tracks cost several thousand dollars, but useful presentations at much lower costs, if you follow the same guidelines professionals use.

6.3
Slide Presentation Planning Guide

Slide presentations must be brief. The medium cannot compete with a movie or a dynamic lecturer, so a straight slide presentation (as opposed to the illustrated talk) should not exceed 15 to 16 minutes in length. It is best to keep them in the 10 to 12 minute range and follow with questions or discussion. Be sure to use slides which demonstrate as much action as possible, with your subjects doing, not looking at the camera.

6.4
Producing Slide Presentations: A Step-By-Step Guide

Also be careful to time your presentation to avoid overkill on any slide. Unless there is copy to read or a graph to examine on a slide, don't leave it on the screen more than 4-6 seconds. Mood slides or simple action slides need be displayed only 3-4 seconds. More becomes less, and less becomes boring quite quickly. This means you need a full 120-slide carousel to present a 10-12 minute, properly-paced presentation. Most amateur presenters take too much time for too few slides with too little action.

There are also some standard precautions which will avoid embarrassment due to abrupt terminations of your program or a series of bright screen blips when slides don't drop from the carousel.

- Always bring along an extra projector lamp, an extra sound exciter bulb for movie projectors also, and know how to change them.
- If you're using 120-slide carousels, have your slides mounted in round-cornered mountings. The square corners tend to hang up in the tighter carousel (standard 80-slide models have wider slide slots) and destroy the continuity of your presentation.
- If you use recorded, synchronized recorder-projector equipment with automatic slide advance, never allow anyone to present without a thorough check-out on connections and operations.
- Don't attempt multi-projector, split screen, or multi-screen presentations unless you're a real pro with a strong back. They look easy, but they're difficult and cumbersome, and the equipment is quite heavy.

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Summary

Special events and presentations are extremely effective, because they generate more priceless word-of-mouth support than any other information channel. Remember these keys to effective program planning, and your efforts will produce satisfying results.

1. Never pass up a good opportunity to say two magic words publicly, which generate more commitment than anything you can say. They are "Thank you," and "Well done."

2. Always use themes. Then drive them home with materials, illustrations, references, decorations, etc. They add spice and life, and help your event stay locked in the memory of your participants.

3. Go the extra mile. The cherry on top and the little wafer distinguish the $2.00 sundae from the same dish of ice cream which brings only $1.00 on the market. Build in every possible courtesy, convenience, and extra feature you can, and your events will be special.

4. Personal presentations are rewarding for everyone when you spend at least as much time preparing as you do traveling and presenting. To be certain, use every opportunity to generate audience response and involvement, and appeal to each of the senses when you can do so. Socrates had it right when he said, "I hear; I forget. I see; I remember. I do; I understand."

5. Movies and slide presentations eliminate time-consuming preparation, but they require several precautions and preparation guidelines if they are to succeed. The motto, "Be Prepared . . . For Anything" is the key. And keep slide presentations brief and brisk.

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6.1

Program Planning Checklist

Item	Responsibility of	Remarks
1. Location		
2. Speakers		
3. Timing		
4. Physical Arrangements		
Chairs		
Tables		
Ashtrays		
Note pads		
Pencils		
Name tags		
Place cards		
Background material		
Reports and agenda		
Blackboard or flipchart		
Writing material		
5. Presentation Items		
Lectern		
Lights		
Projection equipment		
Props for presentation		
Slides		
Screen		
Sound system		
Microphones		
Floor plan		
Seating arrangement		
6. Audience		
Audibility		
Temperature		
Adequate space		
Materials for general audience participation		
Special audience participation		
7. Publicity		
A. Press		
Invite editors and reporters		
Distribute press releases prior to time of meeting		
Schedule releases and make up dates		
Prepare handouts		
Distribute lists of attendees and participants		
B. Additional Promotion		
Notify chamber of commerce, associations, etc.		
Write thank-you letters		

8. Attendance

_____	Prepare list of prospective attendees	_____	_____
_____	Mail invitations three weeks in advance	_____	_____
_____	Mail registration cards two weeks in advance	_____	_____
_____	Follow up on all attendance arrangements by phone	_____	_____
_____	Make transportation arrangements by phone	_____	_____
_____	Make arrangements for welcoming participants and for registration (hold staff briefing)	_____	_____

9. Programs

_____	Prepare agenda five weeks in advance (allow consultation)	_____	_____
_____	Estimate time of each presentation	_____	_____
_____	Brief each person involved	_____	_____
_____	See that sufficient materials are prepared for all who attend	_____	_____
_____	Mail copies of agenda two weeks in advance	_____	_____

10. Final Arrangements

_____	Distribute schedule to all involved in program	_____	_____
_____	Hold rehearsal, if necessary	_____	_____
_____	Correct errors	_____	_____

11. Supporting Services

_____	Advise facility's management of their responsibilities	_____	_____
_____	Make food and meal arrangements	_____	_____
_____	Confirm all reservations	_____	_____

12. Transportation

_____	Arrange transportation	_____	_____
_____	Provide accurate maps, if necessary	_____	_____
_____	Arrange for parking	_____	_____

13. Miscellaneous

_____	Make substitute arrangements, if necessary	_____	_____
_____	Upon completion of event, review reaction of attendees, strong or weak points, and make recommendations for improvement	_____	_____

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6.2

Voc-Ed Fair Checklist

A Voc-Ed Fair is a large-scale event that provides educators an opportunity to share ideas, exemplary programs and teaching techniques. It also serves as an outlet for commercial vendors to show the latest in teaching materials.

Where To Start First:

- Select a planning committee. This committee should have one representative of each of the sponsoring organizations to see that responsibilities are fairly delegated. The committee will work all year in the planning of the event.
- Select a theme.
- Select a date. A Friday is preferable so that out-of-towners can plan to attend. The selected day should be declared as a professional leave day for educators.
- Contract with an exhibition center large enough to house the event and to handle the amount of visitors expected.
- Contract with an exhibition service for booth set up.

Notification of Potential Exhibitors:

- To all schools mail reservation forms and information about the theme, date, place, booth size and features, fire code restrictions, setup time, parking facilities, available hotel facilities and a contact person. Booths are provided free of charge to schools, educational agencies and non-profit organizations.
- Mail the same information to commercial vendors dealing with educational materials. Commercial exhibitors are charged a booth fee. This fee is determined according to expenses for rental of the exhibition hall and decorator.
- Enough money should be collected from commercial exhibitors to cover expenses.

Booth Reservations:

- A master chart of booth layout for the entire exhibition should be maintained. When booth reservation requests are returned assignments are made on a first come, first served basis. The exhibition area is usually designed to place commercial exhibits together and school exhibits together.
- School exhibits are allowed to enter in one of several categories: preschool, elementary, secondary, college and university, and special.

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Public Notification:

- Posters and fliers should be provided to schools for display in teacher lounges, libraries, etc.
- News releases should be prepared and disseminated statewide.
- Public service announcements should be sent to radio and television stations.
- Notices should be placed in teacher bulletins and educational agency publications.

Additional Preparation:

- Design a program for handout at the Fair listing all exhibitors and assigned booth numbers.
- Arrange for a judging committee to select the best booth in each entry category.
- Encourage educational organizations to hold membership meetings on the day of the Fair in facilities adjacent to, or near the Fair site.
- Schedule an intermittent program of entertainment, "hands on" workshops, lectures and demonstrations to add additional interest to activities.

6.3

Slide Presentation Planning Guide

Few means of communication within the production budget of most school, college or community organizations have the telling power of a well-produced slide-tape show. Yet most such organizations seem afraid to let slide-tapes work for them. Too many educators write off slide-tape productions as too complicated or too expensive. Chances are you or others at your institution have most of what you'll need to get started. You don't need thousand-dollar sound-on-film cameras. You don't need complicated video-taping equipment. You don't need clumsy, expensive lighting.

You do need a good 35mm camera and a quality cassette tape recorder.

But before you launch your production, take a few minutes to ask a few questions about yourself, your audiences and the topics that may lend themselves to a slide-tape.

1. **Motivate or Inform?** What is the purpose of the presentation? Are you looking for that luncheon group to view your show as food for thought? Or, do you want them to skip dessert and go straight to the polls? One assignment will demand action words, vibrant music and maybe even a bit of hard sell—a style quite out of place in the other.

2. **Level of Interest?** How interested will your audience be in what you say?

   Each group has its own point of view. Each needs different information.

3. **Naive or Sophisticated on the Topic?** How well will the group understand what you're trying to say? Your presentation on that reading program had better be a lot simpler for a PTA audience than for a visiting accreditation team. Do you establish "competency-based curricular modules," or do you "write down everything we'll teach our kids?" The last is easily understood by all. The first is a sure-fire cure for insomnia for most.

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4. **Overview or In-Depth:** Don't bite off more than your audience can chew.

   If your goal is to survey a program, survey it. Don't go into detail. Outside maximum for a slide-tape presentation is about 15 minutes—and that's if it really moves. Aim for 10 minutes for most slide-tape shows. Leave many details to be covered in the question-answer period.

5. **Theme?** Most viewers feel uncomfortable plodding through the unknown territory of a new presentation. But give them remembrances of faces they recognize or a familiar landmark and they'll feel more at ease on the trip.

   Choose one theme and follow it through the whole presentation. For example:

   - Hands. A close up of hands of various persons in action can reinforce the hands-on career orientation of a vocational-technical school or community college.

   - Day in the life of . . . Choose one student the audience can meet and follow through the entire presentation.

   - Signs. Street or campus signs (school crossing, no outlet, home economics) can serve to hold a presentation together. In fact, through signs you can let people know where you are without actually telling them on the soundtrack.

6.4

Producing Slide Presentations:
A Step-By-Step Guide

1. **Outline Your Presentation.** Convert to paper your thinking about:

   - Purpose. What is it you can or should accomplish with this presentation? Be as specific as possible, such as: To show alumni how their funds have been used to sponsor an exciting advanced placement program involving local schools and to stimulate them to continue to contribute to this worthy cause.

   - Audience needs and interests. Who will make up typical audience members for this presentation? What facts about their educational background, financial involvement, prejudices, likes and dislikes, degree of personal involvement, direct connection with their children or themselves, etc., must you consider?

   - Time factors. When is this presentation needed? Do you have time for adequate research and writing or must you take some shortcuts? How long will the presentation be used?

   - Funds available. What's your outside budget for this job? Can you afford to commission original art or must this be an inside job? Do you have funds for an outside narrator? What equipment do you need and can you afford it? Or should you bypass a synchronized tape player in favor of a manual operation of the projector in tune with the tape?

   - Required approvals. Who in the organization must give approvals for initiation of the project, spending the money, and approving the script, photos and scheduling? How much time must be allowed for at each step?

   - Theme. What is your overall theme or tie-in to help the audience relate to the topic?

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- Production. Who should be involved in the preparation of various aspects of the production? Preparing the script might involve teachers or department heads. The AV department might help on slides or artwork. Who is going to order the necessary projectors or tape players? Do you need special help to prepare a typed script? Who will prepare an announcement about the show to elicit audiences?

- Performance. Who is going to accompany the slide-tape to various showings? You? Board members? Department heads? Will they need a person to set up the machinery and operate the show? Should they be alerted to possible questions an audience might ask?

These and other questions of local need should help you avoid a last minute crisis and insure smooth production.

2. **Prepare Your Script.** Whenever possible, carefully outline your script before doing any recording or photography. Where will you use narration? Where will you use live voices? Where are key points set forth which deserve special audience attention? You'll save time, money and energy.

   Decide what should be narrator-read material and what should be voiced by an expert or person on scene via portable tape recorder. The use of different voices adds variety and authenticity.

   If you're doing a show about consumer education, sit down with that instructor, turn on the cassette recorder and rap about the subject for five minutes. Back in the office, pick one meaty segment—about 30 seconds long—from what was said and use the tape as part of the production. (Take slides of the instructor working with students and plan the presentation so those slides will be on the screen at the same time the tape plays. Then, two of the viewer's senses will be transported to the classroom simultaneously, heightening viewer involvement and enhancing credibility.)

   Plan regular narration and outside voices so that they complement one another—the narrator can specify something in generalities with the outside voice providing specifics.

   In all cases, keep verbal copy simple. Your audience doesn't have the luxury, as they do with print material, of going back to reread a line or paragraph. Keep sentences short and to the point.

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3. **If You Have Time, Plan to Use Music and Background Sound.** Look at the pros. It's no mistake that music plays an important role in movies or TV shows. Background music and sound establishes mood and, properly chosen, makes a viewer more receptive toward your message. But don't choose music the audience can easily recognize. If you do, audience members will hum along with the tune rather than hearing your message. Several professional firms offer sets of records especially written as background music and sound effects with all copyright clearances approved. Such services cost around $100-$200.

   You may have equal success finding background music on soundtrack albums from motion pictures you never heard of. These were written and produced by professionals as background music. A good source of these albums is the "$3.49 record riot" pile at the local discount store. Though strictly prohibited under copyright laws, use of such sound-track music by non-profit institutions is not really "public performance for profit." As long as you do not charge admission for performances, sell or rent the production, or arrange for its broadcast, you are on fairly safe ground. However, to be extra safe, use only music with copyright clearances—either from a professional firm or that which is locally produced.

   Live background noise or sound can play an important part in your production. Crowd sounds at an athletic event or typical classroom hubbub can add flavor when the pictured scenes are appropriate. You can probably use your own recorder to capture these sounds and weave them as needed in the final stages of production.

   Implementation of some of these techniques requires experience and practice. Ask your media specialist for assistance. Or, contact a local radio station. Chances are that for $50 to $150, depending on the size of the station, a local personality will do the mixing and narration for you, and you'll get several benefits:

   - Use of a trained, professional voice
   - Experience of a professional production expert
   - Use of professional recording and mixing equipment

- The subconscious advantage of a kind of "personal endorsement" by an objective local media representative

- Another "friend" of your organization in an influential position in the community

4. **Shoot Your Slides and Prepare Necessary Artwork.** Your best bet in cameras will be a 35mm, a single-lens reflex camera with a through-the-lens exposure meter. Ask your local photo dealer for assistance. And, be sure to get instructions on how to operate the camera. Shoot several test rolls before starting any assignment. Most 35mm cameras have control mechanisms which enable you to change exposures and shutter speeds for varying light conditions or use with flash bulbs or electronic flash units.

   If you're new to photography, buy yourself a good, basic book such as Kodak's "How to Make Good Pictures." It will help answer basic questions. Take lots of pictures—four or five for each one you plan to use in the final show. Film is the cheapest raw material you'll work with. Take several shots of the same scene. Chances are that one of them will be just right. The extras will help out later if the original slide is damaged. Also, extra slides make good giveaways to teachers, staff and students.

   For "must" pictures under difficult light conditions, bracket your exposure by taking additional shots one or two f-stops above and below the reading on your meter. Watch for color balance when choosing films. Daylight film exposed under incandescent light (regular light bulbs) will take on a warm, pleasing, reddish color. But indoor film used outdoors looks deathly blue. And neither film works well under fluorescent light. For general use, use Kodak High Speed Ektachrome Daylight color slide film. Its regular film speed of ASA 200 is suitable for existing light or flash. Kodak also offers special processing for High Speed Ektachrome which allows exposure at ASA 400—fine for nearly all existing light situations in educational facilities.

   Candid pictures heighten the viewer's feeling of actually being there. Instead of the harsh, sharply defined, posed-for-camera, outside-looking-in feeling of a flash picture, existing light candids let listeners feel they are looking through a window into the classroom as it actually is. The technique is simple. Walk into a

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classroom, move to a corner and then just stop and watch. Within five minutes students will forget about you and return their attention to the instructor. Then you can move around and get those shots of people at work in class that awards are made of.

Take shots near windows. You'll get soft natural pictures with a greater feeling of depth caused by the shadows in the picture. Of course, there are times when a flash becomes a necessity. Numerous electronic flash units are available. You can get a good one for less than $75. For that price, you can buy a flash unit with automatic exposure control and rechargeable batteries good for as many as 500 flashes on a charge, all in a 1½"x4"x6" case. Always use an accessory unit to place the flash unit over the camera to avoid lateral shadows on backgrounds.

The key to good photos is getting people doing things. Never line up people for "cheese" shots. Get them talking, working, moving. Move around to capture expressions on faces. Get close. Look for different angles. Take pictures standing on the roof looking down. Take pictures lying on the ground looking up. Take pictures riding on a bus looking out. Make your pictures exciting.

While clicking, stay alert. Keep an eye out for health and safety problems. In industrial arts, make sure all students wear safety glasses. Long hair in the kitchen (boys and girls) must be contained under hats or in nets. Parents of handicapped or disadvantaged students identified as such must be contacted for permission to use photographs of their children. Be careful of background in your pictures. More than one "perfect" photo has been lost because a coat rack grew out of the subject's head.

Don't skimp on processing. The best exposed film can be ruined by poor processing. If it's Kodak film, pay the money and wait the extra day for Kodak processing.

Have your artwork (graphs, charts, lettering, drawings) done by professionals. Such people know how to translate statistics into slides that tell a story without confusion. The extra cost will be repaid in clarity, efficiency and professionalism.

5. **Complete the Production.** A slide-tape show, at this stage, is a giant jigsaw puzzle. You have taped narration, live voices, on-the-scene sound, music and several boxes of slides. Now comes the difficult, time-consuming but rewarding time

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of the job. If you have prepared your outline and basic script carefully, the task of blending all elements will be fairly easy. But it will require care at every step. Adequate time is necessary, especially in the event that a certain set of slides must be shot over or a tape segment recorded to maintain a consistently high quality.

6. **Orient Potential Users.** Going before an audience with a show about a certain program or issue requires advance orientation of the organization's presenters. People who might use the show in the next six months or so should be brought together to (1) see the show, (2) know what it doesn't cover and (3) prepare for possible or probable audience reaction or questions. Thus armed with familiarity with the show, they will be able to complement your presentation through additional details given verbally and through their ability to handle audience questions.

7. **Review All Details Before Each Show.** Check out all of your equipment before you leave for the presentation. Make sure its all there and everything works. Unless you've visited the presentation area before, bring everything: screen projector, synchronizer, amplifier, speaker and anything else. Don't forget:

   - Extension cords.
   - Grounding adapter.
   - Spare projector bulb.
   - Blackout slides.

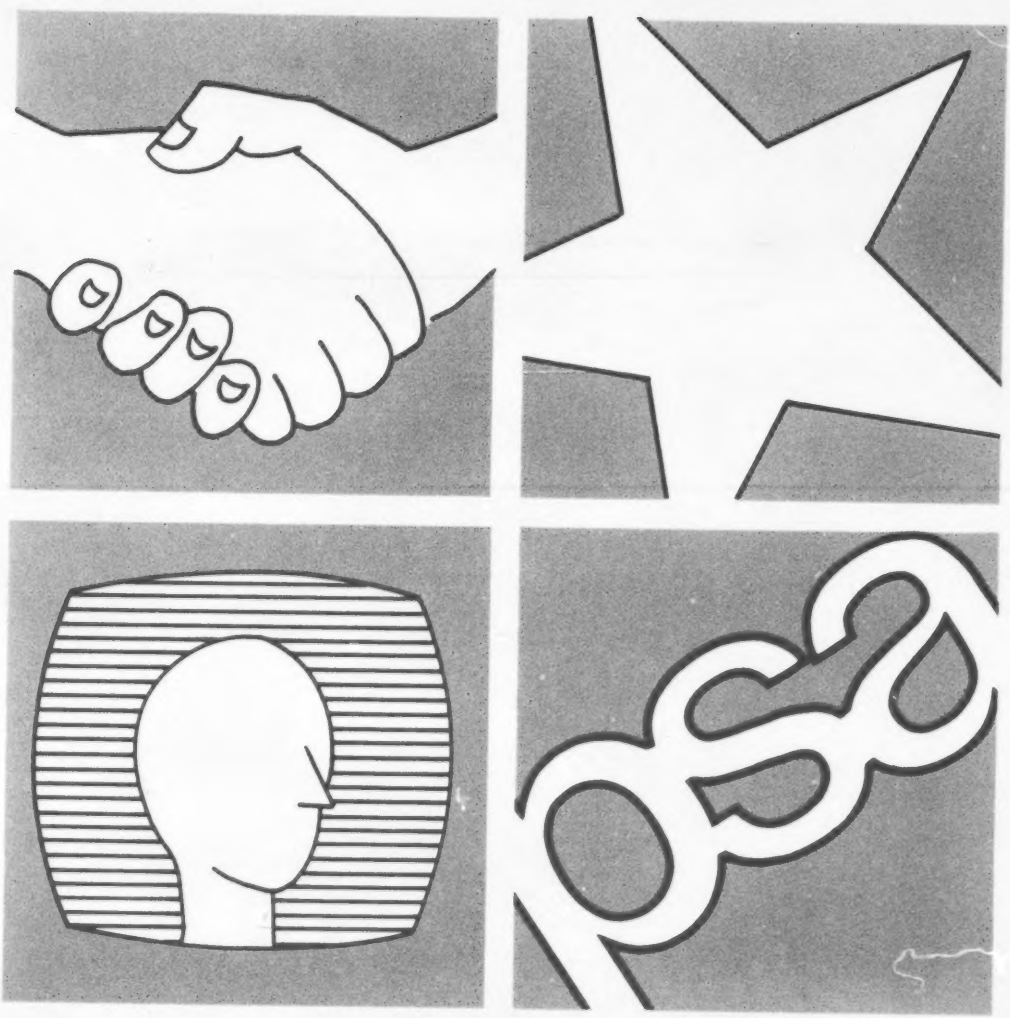
   Get there early and set up early. Recall Murphy's Law. Under ideal circumstances, the audience should sit at distances between 2½ and six times the width of the screen. So, if the screen is 6 feet wide, the front row should be no less than 15 (2½ x 6) feet while the back row should be no more than 36 (6 x 6) feet away from the screen.

   Keep the introduction simple, move into the program quickly, then answer questions after.

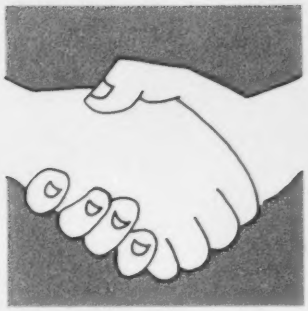
7

Talk Shows and Public Service Announcements

A presentation on the special opportunities and pitfalls of talk shows, and the art of using public service announcements.



Many radio and TV stations provide opportunities to talk about your programs to thousands of people, through community affairs programming. These range from a 5-minute insert into a network program, to a full half-hour, locally produced program. Public broadcast stations, and those operated by educational entities offer numerous opportunities each week to promote awareness and support of vocational education.



Securing time on these programs is a challenging undertaking, especially in major market areas, but it can be done with careful planning and persistence. First you must find out who schedules these at your targeted station. In larger stations you will commonly find a Public Affairs Coordinator or Public Service Director. In smaller ones the General Manager or News Director may handle this, along with a hundred other responsibilities. Either way, your challenge is to find out, establish a relationship, and get the ball rolling.

In a city of 100,000 or larger you'll find that each network TV affiliate receives up to 50 requests each month for talk-show exposure, and as many as 200 public service announcements. Your challenge is to move through a chain of getting through, getting attention, and getting on the air.

In some cases you'll find it desirable to establish contact at two levels. Full time Public Affairs Directors are commonly the low person on the station's management and editorial totem pole. If you or one of your advisory council members know the station manager well, you may want to start at this level or follow up with this person in some manner, to simply make certain your appeal isn't forgotten. A high-level contact may even help the project secure time, or a better time slot, or even some on-site filming time. You need to become a "wheel that squeaks", but you also must use care not to offend or demean the Public Service Director.

Once contact has been established you'll need to summon all the creativity you can muster, to package your idea in the most interesting format proposal possible. Before any approach has been made, you will have heard or seen the types of presentations used formerly by the station. These are your guide. Try to propose some approach which is similar, then add a feature or two if you can. But don't try to push through something which is simpler and easier to prepare unless you're sure you have a high community interest level.

If your station of choice likes interviews with program beneficiaries, get together a dossier on some interesting voc-ed graduates or students you could take on a show. If they like perspective comments, offer them prominent local business owners who would comment on the importance of these activities in their business, and on the results. If you have programs for handicapped or disadvantaged persons, you may find these will strike a responsive chord.

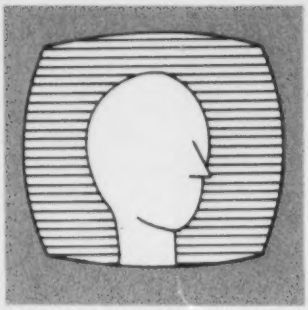
In many cases the winning approach is pure persistence. Keep trying, keep thinking and keep proposing new ideas, and eventually you're likely to succeed. The results can be excellent, and the exposure is very valuable, so don't expect them to come cheap. It takes an organized sales campaign to secure a good plug on a good station at a good time . . . but it's worth it.

Preparing Your Stars

Preparing your participants well is absolutely crucial to a good talk show. Presuming you have selected people who have proven speaking ability, you still need to brief them on the fundamentals of broadcasting. Educators tend to be subject-oriented, and for this occasion they must become audience-oriented. This cannot be stressed too much, as these media demand you talk to the people, to their needs and interests or your program will come over as a flat and dull presentation (and you won't get another chance with this station).

For radio talk shows, work with two people as a maximum talent corps. On TV you can increase this to three. More is a crowd, and the audience will have too much difficulty sorting out. If one spokesperson works with a series of people who appear, then leave during commercial breaks, you may use up to six or seven people. But never more than three on camera together.

Prepare a good, tight outline on your show. Know the length of your time segments, and be sure your presentations are timed so the major points are not cut off. Use slides and charts on TV if you can, and objects which can be shown. Then familiarize all participants with your outline, and rehearse at least once to adjust timing. Make sure everyone knows approximately what they will say, and when, but don't read or recite. Broadcast shows must sound conversational and spontaneous.



When You Get On Camera

Smile. The "weight of the world" look or a deadpan doesn't play well at all. Keep your eyes on only two things; the other program participants or the camera with the red light on. Don't look at the monitor unless a close-up of an item you're describing is being shown. If you show items by hand, be sure the maximum surface is exposed to the camera, not the program host.

Address the viewer directly when you're making an important point or speaking more than a one-word response. Speak directly into the camera, in your normal voice, only try to use careful articulation and a bit more animation than your normal level.

Watch gestures and mannerisms. TV exaggerates them, and your look can undo everything you say. A good basic rule is to make all movements slow and smooth, and eliminate fidgeting of any type. Get comfortable in the few moments before you come on camera, and stay put until you get a break or you know the camera isn't on you. Then relax and gesture naturally and smoothly when you talk.

The P.S.A.—What, Why & How

The public service announcement provides broadcast stations a convenient way to support good causes and serve their audience.

Most stations do a responsible job of community service motivated by a genuine desire to serve. They run P.S.A.'s . . . and they frequently run them in very good, prime time spots. This is the motive and the practice which you must cultivate.

Virtually all short broadcast messages supporting or informing people about non-profit activities are P.S.A.'s. They may use known performers or famous athletes, and be prepared like the commercials from the profit sector, but virtually all of them are run totally without cost. This is the only means any helping service normally enjoys which will get its message out to a mass audience without cost for distribution. There is no way to make a limited budget stretch better, and the impact can be tremendous.

Prepare your spots by simply writing out a 30-second or 60-second announcement. The subject can be an important program event, a service you're offering, or simply a recap of the ways you serve the community. Radio stations will vary widely in their

use of this material. Some want it recorded on tape. Others won't use pre-recorded material, but will have their personalities read your scripts. TV stations will often read your scripts over 35mm slides showing the activities, and will commonly accept good quality videotaped material.

7.1
Sample scripts for announcer-read PSA's

You must contact the person coordinating public affairs activities, and find out what type and material format each station will accept. Then edit and revise accordingly. Normally you will not be concerned with videotaped TV spots, unless you have a high-quality TV production facility. So we will forget motion picture technique and point out a few guidelines on PSA preparation:

7.2
Sample scripts for recorded PSA's

1. They must be precisely timed if they are recorded. A 30-second spot should be 28.5-29.5 seconds long, and a 60-second spot must be 58.5-59.5 seconds.

2. Appeal to proven audience needs, interests and desires. Don't assume inherent interest in your good work.

3. Cut any unnecessary words, and drive your point home forcefully. This is not the place for philosophy.

4. Watch and listen to the national PSA's for major causes. These show you how the pros do it, and what stations expect and like.

5. Use professional recording equipment and engineering. A local radio station will record a 30-second PSA for $50-$100.

Now, on to the placement sale. Obviously you must never suggest that the station owes us the time. Your key is to concentrate on the merits of our programs, the quality of our spots, and the station's ability to tailor our program to their programming desires and policies.

Like all "sales" activity—persistence is a cardinal virtue in getting your spots used. Our activity doesn't produce profits, so it is low priority work. You have to keep it on the front burner by well-timed reminders. Each contact should end with a commitment that somebody will do something—by a determined date. Then plan on the need to follow up and get a similar commitment all over again, after the agreed date has passed.

When you get a commitment like "Leave the stuff on the chair over there—we'll use it," . . . you have a choice to make. If you feel reasonably sure of your ground, ask how many times and when they will begin. If you don't feel so sure, just ask when they'll start and listen carefully for them. Then call back, and keep a record of the number of runs your stations give you. Then you know what you got for all your efforts.

7.1

60 Second Radio Announcer Scripts

1 What's working in Illinois today? If you're a businessman or manager you know your future is built around people. People who want to work for you. People who have valuable skills. Your business needs them . . . we all need them. People like this are developed through a great system in Illinois which combines working with learning. You'll find it in high schools, community colleges, and area centers . . . and it's called vocational education. Voc-Ed is working! Let it work for you. (station I.D.)

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2 What's working in Illinois today? Do you have someone important to you who wants to enter the job market? Or someone who wants to return to work? They need skills . . . and skills mean a balance of working and learning. We have a great system in Illinois to help people find this balance . . . and it's working through high schools, community colleges, and area centers. It's called vocational education. Voc-Ed is working! Let it work for you. (station I.D.)

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3 What's working in Illinois today? If you're planning a career or seeking a second start in your working life . . . you need marketable skills. Skills that combine learning and working to give you the opportunity you're seeking. Illinois has a great system to give you these skills . . . and you'll find it in high schools, community colleges, and area centers. It's called vocational education . . . and it offers you a wide choice of career options tailored to your needs and your area. Voc-Ed is working! Let it work for you. (station I.D.)

7.2a

VOC ED #1
:60 radio
Brice Grudzien
(over music)

Anncr: **After high school, Brice Grudzien selected a chef training program through the Illinois Vocational Education System. Today at 23 his expertise in the field of food services brings him enormous pride, as a chef in an elegant corporate dining room**

Brice: It all started in a VOC ED program. I knew working around food was something I really enjoyed; so I applied myself to a combination of work and studies in this field.

Anncr: **VOC ED programs throughout the State of Illinois offer individuals of *all* backgrounds unique opportunities to learn and grow. The results: broader career horizons with challenging new possibilities.**

Brice: Through the VOC ED classes, I found a job I really like and one that gives me a feeling of accomplishment.

Anncr: **VOC ED programs gave Brice a chance to shine in a career of his choice. Discover what VOC ED can do for you.**

Brice: It's the best decision I've ever made.

Anncr: **VOC ED is working!**

7.2b

VOC ED #2
:60 radio
Marcus Jarrett
(over music)

Anncr: **When Marcus Jarrett entered a Vocational Education program in practical nursing, he had no idea just how far his training and ambition would take him. In a few short years, Marcus has become president of his own health care company, Jarrett Enterprises, which owns and operates four nursing homes and training centers for the mentally and physically handicapped.**

Marcus: As a student, my goals were to become a nurse and maybe a supervisor. When I accomplished those, I felt confident that it was time for me to go further in the business.

Anncr: **VOC ED programs throughout the State of Illinois offer individuals of *all* backgrounds unique opportunities to learn and grow. The results: broader career horizons with challenging new possibilities.**

Marcus: I'm so confident in the quality of *my* VOC ED training that now I like to hire VOC ED graduates. They are eager to learn and they know how to work.

Anncr: For Marcus Jarrett, VOC ED was the beginning of his enterprising career. If you're looking for that first step . . . look to VOC ED.

Marcus: For me VOC ED was the stepping stone to my success.

Anncr: VOC ED is working!

7.2c

VOC ED #3
:60 radio
Mary Farrell
(over music)

Anncr: As a young girl, Mary Farrell sought a way to achieve her high career goals in the business world. She selected a Vocational Education program in office occupations. Now she's happy and fulfilled in her work as an officer of a major Chicago bank.

Mary: VOC ED programs do much more than develop the necessary job skills for a successful career. VOC ED encourages a sense of greater self esteem . . .

Anncr: VOC ED programs throughout the State of Illinois offer individuals of *all* backgrounds unique opportunities to learn and grow. The results: broader career horizons with challenging new possibilities.

Mary: Now I have the satisfaction of a responsible bank position with the important emotional reward which surpassed my childhood dreams.

Anncr: VOC ED courses helped Mary attain her career goals. Find out how VOC ED can brighten *your* life.

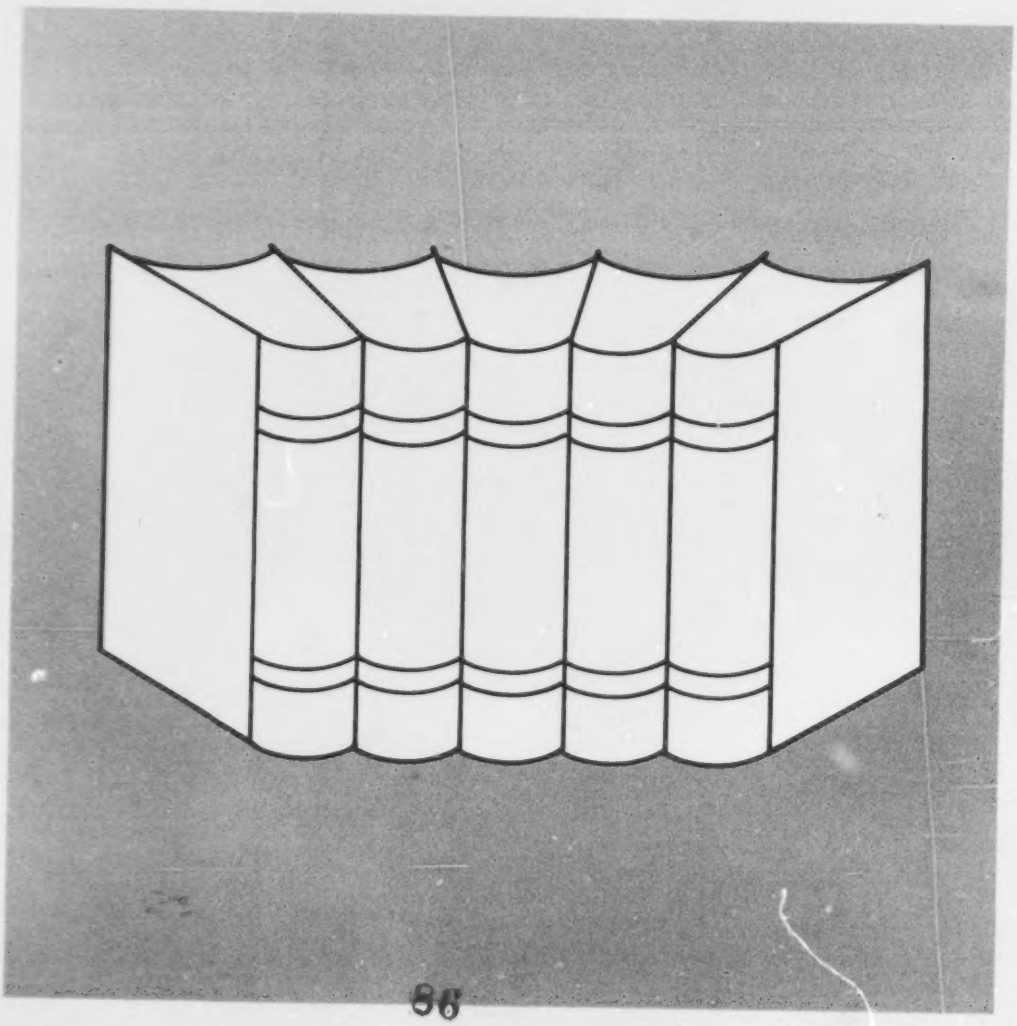
Mary: It was a very wise choice . . . and the best decision for me.

Anncr: VOC ED is working!

8

Resources

A listing of books and periodicals which will help you.



Books

Ascough, Larry, Editor. *COMMUNITY INVOLVEMENT STRATEGIES HANDBOOK.* Dallas, TX: Dallas Independent School District, 1977.

Presents documentation of many successful cases of community involvement techniques from school systems throughout the nation.

Ashley, Paul P. *SAY IT SAFELY: LEGAL LIMITS IN PUBLISHING, RADIO AND TELEVISION.* Fourth Edition. Seattle, WA: University of Washington Press, 1969.

Details "how to" ways of helping to insure freedom in publications in broadcasting.

Bagin, Don. *HOW TO START AND IMPROVE A P.R. PROGRAM.* Washington, DC: National School Boards Association, 1975.

Offers guidelines and ideas for establishing and improving public relations efforts. This booklet is a primer designed to help the school management team communicate better.

Bagin, Don, and Dave Lefever. *HOW TO GAIN PUBLIC SUPPORT FOR YOUR SCHOOL'S BUDGET AND BOND ISSUE.* Glassboro, NJ: Glassboro State College Press, 1971.

Presents a wrap-up of more than 8,000 pages of research conducted on school finance elections over the past 20 years.

Bagin, Don, Frank Grazian, and Charles H. Harrison. *SCHOOL COMMUNICATIONS: IDEAS THAT WORK.* Woodstown, NJ: Communicaid Incorporated, 1972.

Offers a practical up-to-date, how-to-do-it book that gets right to the point; light on theory.

Bagin, Don, Frank Grazian, and Charles Harrison. *PR FOR SCHOOL BOARD MEMBERS.* Arlington, VA: American Association of School Administrators, 1976.

Provides board members, administrators and other with ideas that should lead to better communications efforts.

Banach, William J., and Ann Barkelew. *THE BANACH-BARKELEW BRAINSTORMING BOOK.* Utica, MI: The Synergy Group, 1976.

Provides insights into public relations, explains what people do and do not know about schools, and describes the types of information school people ought to be communicating.

Berstein, Theodore M. *THE CAREFUL WRITER.* New York, NY: Antheneum, 1965.

Offers a modern guide to English usage.

Bortner, Doyle M. *PUBLIC RELATIONS FOR PUBLIC SCHOOLS.* Morristown, NJ: General Learning Press, 1972.

Provides answers to up-to-date problems in the field of school public relations.

Brodinsky, Ben, Editor. *AN IDEA BOOK FOR THE EDUCATION EDITOR.* Glassboro, NJ: Education Press Association of America, 1974.

Offers tips in writing, editing, and publishing.

Bruno, Michael H., Consultant *POCKET PAL.* New York, NY: International Paper Co., 1974.

Submits an excellent introduction to the graphic arts.

Conway, James, Robert Jennings, and Mike Milstein. *UNDERSTANDING COMMUNITIES.* Englewood Cliffs, NJ: Prentice-Hall, 1974.

Gives excellent ideas to feel the pulse of the community and understand ways of gaining community support.

Cutlip, Scott M., and Allen H. Center. *EFFECTIVE PUBLIC RELATIONS.* Third Edition. Englewood Cliffs, NJ: Prentice-Hall, 1964.

Submits a widely-used text whose content focuses on the role of the public relations practitioner as a specialist in communications, an analyst of public opinion, and a counselor to administrators.

Dapper, Gloria. *PUBLIC RELATIONS FOR EDUCATORS.* New York, NY: Macmillan Co., 1964.

Offers "how to" suggestions on preparing and releasing information about the school's activities.

Gunning, Robert. *THE TECHNIQUES OF CLEAR WRITING.* New York, NY: McGraw-Hill, 1952.

Provides helpful suggestions to improve one's writing style.

Gunning, Robert. *HOW TO TAKE THE FOG OUT OF WRITING.* Chicago, IL: Dartnell Corporation, 1964.

Provides helpful suggestions for obtaining clarity in writing.

Hogue, Larry, Editor. *HOW TO BUILD PUBLIC SUPPORT FOR EDUCATION.* Jackson, MI: Mississippi State Department of Education, 1975.

Provides an "idea book" designed to assist educators in obtaining community support for schools.

Hubley, John. *COMMUNICATIONS AND PUBLIC RELATIONS FOR SCHOOL ADMINISTRATORS FOR 1976—77.* Phoenix, AZ: Phoenix Union High School System, 1976.

Offers tips, pointers, and ideas for improving a school/community relations program.

Kindred, Leslie W. *SCHOOL PUBLIC RELATIONS.* Englewood Cliffs, NJ: Prentice-Hall, 1957.

Provides a classic text in the field.

Kindred, Leslie W. *HOW TO TELL THE SCHOOL STORY.* Englewood Cliffs, NJ: Prentice-Hall, 1960.

Presents much of the specialized knowledge and technical skill needed for using mass media to tell the school story, plus several chapters about activities which must supplement the use of mass media.

Kindred, Leslie W., Don Bagin, and Don Gallagher. *THE SCHOOL AND COMMUNITY RELATIONS.* Englewood Cliffs, NJ: Prentice-Hall, 1976.

Offers an encompassing text that includes public relations from the management team approach; theory and practical ideas.

Marx, Gary. *RADIO: YOUR PUBLICS ARE LISTENING.* Washington, DC: National School Boards Association, 1976.

Stimulates local boards of education to take greater advantage of the communication possibilities afforded by radio.

Messing, Ruth. *PUBLIC RELATIONS FOR THE CLASSROOM TEACHER.* San Diego, CA: Mere Enterprises, 1975.

Offers a reference manual of successful techniques for communication between teachers, students, parents, other staff members, and the public.

McCloskey, Gordon. *EDUCATION AND PUBLIC UNDERSTANDING.* New York, NY: Harper & Brothers, 1959.

Presents tested principles of effective communication and practical suggestions for action that can help create public understanding of education in a lively written way.

National Association of Broadcasters. *CAMPAIGNING ON TV.* Washington, DC: The Association, 1970.

Offers suggestions on how to prepare a talk for television.

National Association of Broadcasters. *IF YOU WANT AIR TIME.* Washington, DC: The Association, 1970.

Offers practical suggestions for planning school television programs.

National Association of Broadcasters. *SO YOU'RE GOING ON TV.* Washington, DC: The Association, 1971.

Offers suggestions to any organization planning to use television to communicate its message.

National Association of Secondary School Principals Bulletin. *THE PRINCIPAL AND PUBLIC RELATIONS.* Vol. 58:, No. 378, January 1974.

Offers a number of authors presenting essays designed to assist the school principal with public relations.

Newsom, Doug, and Alan Scott. *THIS IS PR: THE REALITIES OF PUBLIC RELATIONS.* Belmont, CA: Wadsworth Publishing Co., Inc., 1976.

Examines public relations concepts in terms of ideas and practical matters.

Rowson, Joseph P. *COMMUNICATIONS HANDBOOK FOR SCHOOL BOARD MEMBERS.* Washington, DC: National School Boards Association, 1977.

Aims at helping school board members better understand the public relations process and build stronger support for public education.

Smith, Mortimer, Richard Peck, and George Weber. *A CONSUMER'S GUIDE TO EDUCATIONAL INNOVATIONS.* Washington, DC: Council for Basic Education, 1972.

Offers a handy reference guide to the principal innovations—instructional, organizational, financial—that have been proposed for American elementary and secondary schools in recent years.

Tilden, Scott W. *COMMUNICATING VIA RADIO: 101 HOW-TO-IDEAS.* Mr. Scott W. Tilden, 560 North Madison Road, Guilford, CT 06437, 1975.

Presents excellent how-to ideas.

Unruh, Adolph, and Robert A. Willier. *PUBLIC RELATIONS FOR SCHOOLS.* Belmont, CA: Fearon Publishers, 1974.

Assists students in education, teachers, board members, and superintendents who wish to develop an understanding of what is involved in an effective PR program.

Walker, John E., and Richard L. Perez. *PUBLIC RELATIONS: A TEAM EFFORT.* Midland, MI: Pendell Publishing Co., 1976.

Offers a booklet of ideas designed to help administrators of community schools do a more effective job of promoting goodwill in their schools and communities.

Williamson, Shirley Porter. *TO COMMUNICATE IS THE BEGINNING OF UNDERSTANDING.* Frankfort, KY: Kentucky State Department of Education, 1972.

Provides basic information to school systems with under 6,000 enrollment on how to start an effective public relations program using their existing staff and within their existing budgets.

Winiker, G. R., Editor. *THE ASSOCIATED PRESS STYLEBOOK.* New York, NY: The Associated Press, 1970.

Provides guidance for those engaged in writing and preparing material for newspapers.

Periodicals

EDUCATION WIRE. Education Wire, Nation's Schools, 230 West Monroe Street, Chicago, IL 60606.

Offers a monthly service to school districts (August through May) that provides education news items that may be used in local district newsletters or other publications.

EDUCATION SUMMARY. Croft Educational Services, Inc., 100 Garfield Avenue, New London, CT 06320.

Provides a news service published 26 times a year that offers a digest of important developments, trends, and problems in education.

EDUCATIONAL PRESS ASSOCIATION NEWSLETTER. Educational Press Association of America, Communications Department, Glassboro State College, Glassboro, NJ 08028.

Provides useful information about education writing.

JOURNAL OF EDUCATIONAL COMMUNICATION. Albert E. Holliday, Editor and Publisher, Box 657, Camp Hill, PA 17011

Provides articles relating to public relations, school-community relations, audiovisuals, management, and human relations. A journal published quarterly.